S. HRG. 101-923

PRESERVING AND INTERPRETING THE ORIGIN, DEVELOPMENT AND PROGRESSION OF JAZZ IN THE UNITED STATES

HEARING

BEFORE THE

SUBCOMMITTEE ON
PUBLIC LANDS, NATIONAL PARKS AND FORESTS

OF THE

COMMITTEE ON
ENERGY AND NATURAL RESOURCES
UNITED STATES SENATE

ONE HUNDRED FIRST CONGRESS

SECOND SESSION

ON

S. 2846

ENTITLED "PRESERVING JAZZ IN THE UNITED STATES"

NEW ORLEANS, LA, JULY 27, 1990

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CONTENTS

Page

S. 2846 4

STATEMENTS

Barker, Danny, New Orleans, LA 41
Batiste, Alvin, Visual and Performing Arts Department, Louisiana Music Institute 13
Bloom, Jonathan, Jazz Outreach Coordinator, Orleans Parish School System ... 18
Boggs, Hon. Corinne C. (Lindy), U.S. Representative from Louisiana 11
Cureau, Dr. Rebecca, Southern University 19
Dejean, Harold, New Orleans, LA 51
Glapion, Roy Jr., chairman of the board, Zulu Social Aid and Pleasure Club 46
Godchaux, Renna, president, Friends of New Orleans Center for Creative Arts 21
Johnston, Hon. J. Bennett, U.S. Senator from Louisiana 1
Jordan, Ed "Kidd", Southern University 22
Marsalis, Ellis L. Jr., director of Jazz Studies, University of New Orleans 24
Ricard, Ulysses S. Jr., assistant archivist, Tulane University 29
Scott, John T., Xavier University 31
Simmons, Leonard, chief administrative officer, city of New Orleans 11
White, Dr. Michael, New Orleans, LA 48
Wright, Jim, president, Zulu Social Aid and Pleasure Club 47

APPENDIX

Additional material submitted for the record 55

PRESERVING AND INTERPRETING THE ORIGIN, DEVELOPMENT AND PROGRESSION OF JAZZ IN THE UNITED STATES

FRIDAY, JULY 27, 1990

U.S. SENATE,
SUBCOMMITTEE ON PUBLIC LANDS,
NATIONAL PARKS AND FORESTS,
COMMITTEE ON ENERGY AND NATURAL RESOURCES,
New Orleans, LA.

The subcommittee met, pursuant to notice, at 2:10 p.m. at Theatre for Performing Arts, 1201 St. Peter Street, Hon. J. Bennett Johnston, chairman, presiding.

OPENING STATEMENT OF HON. J. BENNETT JOHNSTON, U.S. SENATOR FROM LOUISIANA

The CHAIRMAN. The Committee on Energy and Natural Resources will come to order.

Welcome ladies and gentlemen, it is good to be in the cradle of jazz, New Orleans, LA.

The purpose of the hearing this afternoon is to consider S. 2846, legislation which I introduced to require a study by the National Park Service on the feasibility of establishing a new unit of the National Park System in New Orleans to preserve, interpret, and commemorate jazz.

Jazz, the only uniquely American form of music, was born here in New Orleans, where several diverse musical elements were fused to form traditional jazz. Today, America's musicians remain the undisputed and the most important leaders in jazz. Fortunately for us, many of them call New Orleans home. People from around the world come to this country to hear jazz, and many of our most talented musicians travel to virtually every corner of the globe to perform for others. Given our dominant role in this field, a focal point for preserving the great traditions from which jazz evolved, interpreting jazz and commemorating jazz is long overdue—and what a better place than New Orleans.

This legislation will serve two important purposes. First, it is my hope that this bill will initiate an effort to develop a significant cultural center or site where jazz musicians—professional and amateur—can perform and thereby pass on and preserve this important art form. In addition, I see this legislation as a way to promote and encourage public education, outreach, and interpretive programs, especially for young people. Such programs will help pre-

serve and nurture the tradition of jazz in our community and keep that tradition alive for generations to come.

We are truly fortunate to have two panels of very distinguished witnesses appearing here today. I have asked the witnesses to please summarize their oral testimony so we can hear everyone and have time for questions. The hearing record will remain open for 3 weeks to receive additional information, statements and comments. You can send this material to the Committee on Energy and National Resources in Washington, D.C. or, if you forget the name of the Committee, just send it to Senator Bennett Johnston, Washington, D.C. and it will get there.

Let me emphasize something before we get into the witnesses. I know that the question of the place where this would be put, where we would locate this jazz cultural center, is a controversial item. What this legislation provides, however, is that this Commission will look at the site or sites, plural possibly, or singular, possibly, along with the function that the center might have, the things it might do, and make recommendations to us. It may well be that more hearings are required for this and further study. But the creation of the Commission for the purpose of the study is what this legislation is about. And when and if it passes, and I have a high degree of confidence that it will pass, we will get on with the business of preserving New Orleans' great heritage in jazz.

Those of you who are not familiar with Jean Lafitte National Park will know that Jean Lafitte is a unique park. It has, not only the Barataria unit, which interprets the marsh and the swamp.

And I am glad we have the great lady of New Orleans and of the U.S. Congress, Lindy Boggs, who has joined us.

Ms. BOGGS. Thank you John.

The CHAIRMAN. But Jean Lafitte has, not only the marsh unit, which is really beautiful, by the way. Everyone who has not seen that marsh unit ought to get out there. It is really beautiful and displays the swamp, the marsh, in a very good way. You do not have to go to the Everglades to see some of the most spectacular marsh area in the world. And we have had a million and a half visitors last year to Jean Lafitte Park.

But we also have spokes in this wheel, such as the Chalmette unit, the battlefield where the War of 1812 was fought. We have the Vieux Carre unit, where we, not only have the Park Rangers who show people around the area, but we have acquired a beautiful old home—what was the name of that home?

Ms. BOGGS. The Acadian House.

The CHAIRMAN. The Acadian House. I was there to dedicate it a few months ago, and it will really be a spectacular asset for the Vieux Carre. And we have three Cajun Culture Centers, at Eunice, Thibodaux and Lafayette. The one at Eunice is already becoming famous all over the country because of its cajun music, which they have every Saturday night.

I think that this can be a tremendous asset for New Orleans, for the whole State and will showcase jazz, preserve jazz, teach jazz, in a way that we have not been able to do before. So I am very excited about the idea of this Jazz Cultural Center. And I look forward to hearing from the witnesses, but first I want to introduce, I will

give you the most outstanding Congresswoman in the Congress, Lindy Boggs.

[The text of S. 2846 follows:]

II

101ST CONGRESS
2D SESSION

S. 2846

To authorize and direct the Secretary of the Interior to conduct a study of the feasibility of establishing a unit of the National Park System to interpret and commemorate the origins, development, and progression of jazz in the United States, and for other purposes.

IN THE SENATE OF THE UNITED STATES

JULY 12 (legislative day, JULY 10), 1990

Mr. JOHNSTON introduced the following bill; which was read twice and referred to the Committee on Energy and Natural Resources

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A BILL

To authorize and direct the Secretary of the Interior to conduct a study of the feasibility of establishing a unit of the National Park System to interpret and commemorate the origins, development, and progression of jazz in the United States, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SECTION 1. SUITABILITY AND FEASIBILITY STUDY.

(a) IN GENERAL.—In order to determine an appropriate means of preserving and interpreting the origin, development and progression of the music known as jazz, a music that has gained worldwide influence and respect and represents this

Nation's unique contribution to the musical arts, the Secretary of the Interior (hereinafter referred to as the "Secretary"), shall conduct a study of the suitability and feasibility of establishing a unit of the National Park System associated with the origins of jazz in New Orleans, the city in which the cultural strains that became jazz were fused to form this unique American music, and the birthplace of such major jazz artists as King Oliver, Jelly Roll Morton, Sidney Bechet, and Louis Armstrong.

(b) SITES OR STRUCTURES.—(1) The study shall include a determination as to which sites or structures in New Orleans associated with the origin and early history of jazz exhibit the necessary historical and physical integrity to make them suitable and feasible for administration, protection, and preservation as units of the National Park System for the use and benefit of the public.

(2) With respect to any such site or structure determined to be suitable and feasible, the study shall include an analysis of potential management alternatives that involve the participation of public and private entities in the preservation of jazz as an American art form, including interpretive performances pursuant to cooperative agreements with the Secretary.

(3) In the event appropriate sites or structures cannot be identified, the study shall also consider and make recommen-

dations concerning sites which would serve as an appropriate location for a memorial to commemorate the origins and early history of jazz in New Orleans.

(c) ADDITIONAL RECOMMENDATIONS.—The study shall also include recommendations for—

(1) public outreach programs, including but not limited to programs designed to involve elementary and secondary school children in the understanding of jazz as an American art form, study internships, summer workshops, teacher training programs, and programs to support school visits and workshops by musicians;

(2) the establishment of a jazz education center and an early learning center in the structure or site described in subsection (b);

(3) an appropriate Federal role in supporting second line bands, and in preserving the unique contributions to the development of jazz made by neighborhood social and pleasure clubs, including recommendations for interpretive performances by such clubs, educational outreach programs described in subsection (c), and the feasibility of establishing an oral history or other programs to assure that the contributions of such clubs are preserved; and

(4) an assessment of the need for the preservation and dissemination of information about existing public

and private archival collections (with potential alternatives for an appropriate Federal role), including the establishment of an archival center on the site referred to in subsection (b).

SEC. 2. SUBMISSION OF STUDY.

The Secretary shall submit the study referred to in section 1 to the Committee on Energy and Natural Resources of the United States Senate and the Committee on Interior and Insular Affairs of the United States House of Representatives, no later than one year after the date funds are made available for such study, together with any recommendations for further legislation.

SEC. 3. PRESERVATION OF JAZZ ADVISORY COMMISSION.

(a) ESTABLISHMENT OF THE COMMISSION.—There is hereby established the Preservation of Jazz Advisory Commission (hereinafter referred to as the "Commission"). The Commission shall consist of thirteen members who shall be appointed within ninety days after enactment of this Act as follows:

(1) three members to be appointed by the Secretary from among recommendations submitted by the mayor of New Orleans who shall have experience in elementary, secondary and postsecondary music education programs emphasizing jazz, respectively;

(2) one member to be appointed by the Secretary from among recommendations submitted by local business and economic development groups who are knowledgeable about tourism;

(3) one member to be appointed by the Secretary from among recommendations submitted by representatives of the local music recording industry;

(4) one member to be appointed by the Secretary who is a designated representative of the Jazz and Heritage Foundation;

(5) one member to be appointed by the Secretary from among recommendations submitted by representatives of local historic preservation groups, including local neighborhood preservation groups;

(6) three members to be appointed by the Chairman of the National Endowment of the Arts who are recognized musicians with knowledge and experience in the development of jazz in New Orleans;

(7) one member who is a recognized local expert on the history and development of jazz in New Orleans, to be appointed by the Chairman of the National Endowment on the Humanities;

(8) one member with recognized expertise in cultural and folklife preservation and interpretation to be

appointed by the Secretary of the Smithsonian Institution; and

(9) one member with recognized expertise in archival work involving jazz to be appointed by the Librarian of Congress.

(b) DUTIES OF THE COMMISSION.—The Commission shall advise the Secretary in the preparation of the suitability and feasibility study required by section 1, and the views of the Commission members shall be included in the study transmitted to the Congress as provided in section 2.

(c) COMPENSATION.—Members of the Commission shall serve without compensation. Members of the Commission shall be entitled to travel expenses, including per diem in lieu of subsistence, in the same manner as persons employed intermittently in Government service under section 5703 of title 5, United States Code.

(d) CHAIRMAN.—The Commission shall elect a chairman from among its members.

(e) QUORUM.—A simple majority of the members of the Commission shall constitute a quorum.

(f) MEETINGS.—The Commission shall meet at the call of the chairman or a majority of its members.

(g) TERMINATION OF COMMISSION.—The Commission established pursuant to this section shall terminate one hun-

dred and twenty days after the transmittal of the report to Congress as provided in section 2.

SEC. 4. AUTHORIZATION OF APPROPRIATIONS.

There are authorized to be appropriated such sums as may be necessary to carry out the purposes of this Act.

○

STATEMENT OF HON. CORINNE C. (LINDY) BOGGS, U.S. REPRESENTATIVE FROM LOUISIANA

Ms. BOGGS. Thank you very much. Bennett, thank you very much. I came down this morning to be here to offer my congratulations to you and my expressions of gratitude to you for offering this bill to have a feasibility study about the opportunities of being certain that with all of the other organizations and archives and Performing Art Centers, that you will be able to pull into a Cultural Center the preservation and promotion of jazz and of New Orleans as its birthplace.

The distinguished panel of witnesses that you have today will say it much better than I. But I was reading the New York Times on the way down here in the plane and there was a whole weekend of leisure and arts, as you know they have every weekend in the paper, and there was a focus on the sculpture gardens of New York. But prominent on the first page was the fact that there was going to be a jazz celebration in one of the sculpture parks to make certain that the new sculptures there were properly interpreted in music, because they were sculptures of African significance and of black American significance.

So that jazz has interpreted a culture history for so long, and besides it is so marvelously enjoyable and I salute you for putting in this bill. And I certainly, with the help and the permission of the witnesses and the other people who will comment, hope that I can be helpful to you in its passage.

Thank you very much.

The CHAIRMAN. Thank you Lindy.

When we created Jean Lafitte National Park, Lindy was the ball carrier in the House and I in the Senate. And she has been a great teammate for Jean Lafitte, and we are both very proud of our handiwork. I think Hale started it before you were in the Congress.

Ms. BOGGS. Right. With a feasibility study.

The CHAIRMAN. So, it is very much a Boggs creation.

I am very pleased to welcome as the first witness the Chief Administrating Officer of the City of New Orleans, Leonard D. Simmons, Jr.

While he is on the way up—here he is. The Mayor could not be here, I am sure he will tell us about that. But the Mayor told me last weekend that he had just been in Europe and remarked at how excited and enthused everyone in Europe was about the City of New Orleans and particularly about jazz in New Orleans. So, I am sure that Leonard will tell us that the Mayor is also enthusiastic about this. But I do not want to steal your testimony, so, Leonard Simmons.

STATEMENT OF LEONARD SIMMONS, CHIEF ADMINISTRATIVE OFFICER, CITY OF NEW ORLEANS, LA

Mr. SIMMONS. Good afternoon Senator Johnston, Ms. Boggs.

The Mayor is out of country right now. He is attending a soil and water seminar for the Sewage and Water Board. As you know, he is the President of the Sewage and Water Board. And he is in Japan, and then, of course, he will be in London rooting for our

Saints when they play over in London. But the Mayor did ask me to come before this Subcommittee today to express his views.

The City of New Orleans welcomes this opportunity to enter the following statement of support into the record for the purposed legislation which would create preservation of Jazz Advisory Committee. The Barthelemy Administration has supported efforts to enhance New Orleans music heritage. Already we sponsor the Mayor's Conference on Music and Economic Development, we created the New Orleans Music Commission, and this year we will sponsor, along with the Orleans Parish School System, Jazz Outreach Program, a multi-cultural music YCM series that will feature noted jazz musicians and workshop concerts for our cities children.

New Orleans is known around the world as the birthplace of jazz. Our jazz musicians of the past, such as Sidney Bechet, Louis Armstrong, Jelly Roll Mortin, just to name a few, as well as our present artist travel to the ends of the earth to meet the demand for New Orleans jazz. Surely this is evidence of the power of our music, which is an extension of our Cities unique African and European heritage.

Recently Mayor Sidney J. Barthelemy returned from a tour of European music festivals in Switzerland that are dedicated to New Orleans music and jazz traditions. He was tremendously impressed by the European desire to hear our music and their appreciation for our musical traditions and style. If the Europeans can commemorate our music and traditions, then New Orleans, with the help of the United States Park Service, must take the lead in honoring jazz and jazz traditions as a National treasure.

Thank you very much Mr. Chairman for giving us the opportunity to express out support in this deserved bill.

The CHAIRMAN. Thank you very much, Mr. Simmons.

Do you have any questions.

Ms. BOGGS. No. I want you to know Japan is a great lover of jazz as well. And I do not know whether Sandy Jaffee is here or not, but whenever I take a trip to Japan, I always stop at Preservation Hall and pick up some records or tapes to give as gifts to the hierarchy of the government, because they all love jazz.

Mr. SIMMONS. Thank you very much.

The CHAIRMAN. Thank you very much, Mr. Simmons.

Next we have a panel of witnesses which includes Alvin Batiste from Southern University, Jonathan Bloom from the Orleans Parish School System, Dr. Rebecca Cureau from Southern University, Renna Godchaux of the Friends of New Orleans Center for Creative Arts, Ed "Kidd" Jordan from Southern University, Ellis Marsalis from the University of New Orleans, Ulysses S. Ricard, Jr. from Tulane and John T. Scott from Xavier University, which we are very pleased to welcome.

Ms. BOGGS. I should say.

The CHAIRMAN. While all the witnesses are coming up, I might elucidate just a little bit on this legislation by telling you that it calls for the establishment of a preservation of jazz adversary commission, which consists of 13 members; 3 members would be appointed by the Secretary of the Interior, from among recommendations submitted by the Mayor of New Orleans, who shall have had

experience in elementary, secondary and post-secondary music education programs, which emphasize jazz.

One member appointed by the Secretary from among recommendation submitted by local business and economic development groups who are knowledgeable about tourism.

One member to be appointed by the Secretary from among recommendations submitted by representatives of the local music recording industry.

One member to be appointed by the Secretary who is a designated representative of the Jazz and Heritage Foundation.

One member to be appointed by the Secretary from among recommendations submitted by representatives of local historic preservation groups, including local neighborhood preservation groups.

Three members to be appointed by the Chairman of the National Endowment of the Arts, who are recognized musicians with knowledge and experience in the development of jazz in New Orleans.

One member who is a recognized local expert on the history and development of jazz in New Orleans, to be appointed by the Chairman of the National Endowment of the Humanities.

And one member with recognized experience in cultural and folk life preservation and interpretation to be appointed by the secretary of the Smithsonian Institute.

And finally, one member with recognized expertise in archival work involving jazz, to be appointed by the Librarian of Congress.

I mention that because this group, once appointed, will be the one who will make the recommendations, not only about the location, but about the kind of work that this jazz cultural center will do.

We are most honored and delighted to have this distinguished group of witnesses. And let us begin with Alvin Batiste from Southern University.

STATEMENT OF ALVIN BATISTE, VISUAL AND PERFORMING ARTS DEPARTMENT, LOUISIANA MUSIC INSTITUTE

Mr. BATISTE. Thank you very much Senator, Congressman Boggs. It is a pleasure and an honor to be able to participate in such a break through possibility.

As I thought about the exciting potential of your bill, I began to realize that the United States of America has a very unique situation in terms of taking advantage of preserving culture and the legacy of the Arts, and jazz in particular. And I would admonish the movers and shakers of the aftershock of your bill to begin to take this uniqueness into consideration.

For instance, the Constitution provides for a legacy beginning with the basic idea, but being able to adapt to the human dynamic that constantly creates change. So when we bill our network of activity that will promote and preserve jazz for posterity, then we should take into consideration the great dynamic of change that is so characteristic of jazz and historically it manifests itself every 10 years.

So, when we talk about preserving tradition, we should also provide for sympathetic environments and resources that encourage the manifestation of a contemporary human spirit that is so char-

acteristically American and which is, at this time on earth, providing inspiration for countries all over the world.

And I think that this essence of the American character was codified in jazz. And this is one of the reasons why it is so universal and why it undergirds the mega music industry today.

One of the oversights Louisianians had at the beginning of the century was not to develop a holistic prospective of the cultural output. As a result of that, the industries have developed outside of Louisiana. Louisiana musicians have to go other places in order to enjoy the benefits of their creative legacy and output. Let us not make that mistake again.

With the holistic approach of combining education, the Louisiana Music Commission, which has since the 1980's been a prime mover in the background for the entrepreneur productive and manufacturing side, along with the university programs that exists now, like at Southern University for the last 20 years in Baton Rouge, UNO in New Orleans, the Center for the Creative Arts, we have a fantastic array of things that have happened, in addition to the talent that has traditionally left New Orleans since King Oliver first left, every 10 years and made people outside of Louisiana enjoy the bounties of life to a greater extent than many Louisianians, and certainly the lower income base that is so characteristic of Louisiana right now.

And so, the key word I have taken advantage of your offer to offer a statement so that it is in the record. But I have three points that I would like to read in the form of suggestions.

One: Create an "organism or coalition of knowledge resources" that thrives on a network of media, the Louisiana Music Commission and ongoing educational programs in the public sector and render these programs accessible to the citizenry.

Right now in the industry the younger you are, the better. When Wynton Marsalis became world famous, he was in the area of 19 years old. You are going to see people like Marlon Jordan, now, who is 19 years old. The next group is going to come around 12 years old.

So, we have to be sensitive to the systemic problems that a young, gifted person has. And we must be able to give them carte blanche access to what they need to manifest their talent within the context of an educational and economic system like we have.

In other words, we have to, in some cases, let a kid who is in high school go to college for music. When exceptional talent is evident, they should be able to overcome restraints of the system. At this time in American culture, exceptional music talents require sympathetic environments and technological resources, information and procedures. Industry, which is going multi-national, as I am sure you know, is preoccupied with the tried and the familiar.

But the essence of the Louisiana based music, jazz, is this constant emerging on the scene of vital and creative people that have marketing potential.

Second: Develop performance programs within the national system that will bring resident ensembles, groups, composers and Artists-in-Residence. Utilize a network of public TV/Radio to expose project participants.

One of the problems that we are having as industry goes international and they raise the cost of doing business with certain types of hardware, technical, no more cassettes, no more albums, CD's, the nominal entrepreneur spirit that is so characteristic of the American, has a problem getting that kind of financing.

So, it seems to me that the public sector could encourage American producers, promoters, artists in a network kind of configuration and let people hear what they are doing.

Third: Establish—and this is personal, it is selfish, but we deserve it and we can do it—establish at Southern University the Southern University Jazz and Louisiana Music Institute, a conduit for what you set up. We would like to help you with that.

We have a brand new program that the Board of Regents has just put into law and we are doing it, that enable us to increase our faculty to five. We expanded the concept of jazz improvisation to include voice as a separate thing. We have a recording lab for digital music. We have a course in Music Technology, Electronic Percussion, so that our students can develop an international prospective. And then the regular things.

But two courses we are extremely proud of. And that is a course in Intellectual Property, which, future leaders in the law, in the political science, in business and economics in Louisiana need very badly, a concept of intellectual law. And then we have a course which is a twin course, the Economics of the Music Business.

So, we would like to, when we get everything going, help you to develop a holistic approach to jazz preservation, with our help.

Thank you very much.

And at some point, if you are interested, I can let you hear a tape. I will be glad to send you a tape to your office so you can hear the diversity of which we have been dealing with in jazz.

Because when we say "jazz" in New Orleans, we are also talking about a 300-mile radius that people like Albert Hall's family, Edmond Hall, and all of the greats came from and they migrated to New Orleans. And in Baton Rouge we have a great "big band" legacy with Claiborne Williams, Toots Williams, Wesley Diamond.

And the Reveille at LSU has a record of these great bands that some how do not get into the aura of the South Louisiana story that is exposed. And they should be in that picture, so that New Orleanians and the great New Orleans legacy in jazz can enjoy the fullness of what has happened in the United States in jazz in Louisiana.

Thank you.

[The prepared statement of Mr. Batiste follows:]

TO: Senator J. Bennett Johnston, Chairman
Committee on Energy and Natural Resources

FROM: Alvin Batiste, Director - Jazz/Louisiana Music Institute
Visual and Performing Arts Department

RE: 101st Congress, 2nd Session - S. 2846

DATE: July 27, 1990

The bill authorizing and directing the Secretary of Interior to conduct a study of the feasibility of establishing a unit of the National Park System to interpret and commemorate the origins, development, and progression of jazz in the United States and other purposes is truly a great idea.

Since jazz was born from the womb of the Louisiana culture, jazz has spread from the cities built on the Mississippi to the great concert halls of planet earth as a result of the migration of many of Louisiana's African American jazz innovators.

The essence of jazz performance mirrors the great American conception, i.e. group interaction that fosters the expression of the individual within the cycles of change. The constitution of the United States provides for this and the history of jazz demonstrates constant change as it has evolved stylistically approximately every ten years since Buddy Bolden's time. These various styles of jazz have always reflected the continuum that foreign observers say gave America its first contribution to the arts in a global sense.

The wheel of music in which jazz is one of the spokes, provides the basic product upon which the multi-national music industry is constantly expanding. Jazz stimulates the American character beyond the sentiments and values that basic entertainment provides and carries the sublime codes and symbols that mature and vibrant cultures have historically provided for its sensitive people and their visionaries.

S. 2846 is excellently written so I would like to share some thoughts that are relevant to the phrase "for other purposes". I shall begin with some relevant information first.

As Ambassador of Music to the 1980 International Music Industry Conference in West Berlin, Germany, I began to vividly realize that there was urgent need to foster and nurture the wellsprings of jazz and the wheel of music that had dynamically and inspiringly transported American and western culture because of technology/industry which was leaping ahead faster than the nurturing dimension that national art forms bring to their citizens. Since the advent of S.2846, it is eminently possible to create a holistic shell for jazz within the scope of the National Park System. My suggestions are as follows:

1. Create an "organism or coalition of knowledge resources" that thrives on a network of media, the Louisiana Music Commission and ongoing educational programs in the public sector and render these programs accessible to the citizenry. When exceptional special talent is evident, they should be able to overcome systemic restraints. At this time in American culture, exceptional musical talents require sympathetic environments and technological resources, information and procedures. Industry is preoccupied with the "tried and the familiar".

2. Develop performance programs within the national system with resident ensembles, groups, composers, Artists-in-Residence. Utilize public TV/Radio networks to expose the project participants.

3. Establish the Southern University Jazz and Louisiana Music Institute as one of the conduits for jazz programs of the National Park Service. The Southern University Jazz-Louisiana Music Institute is approved by the Louisiana Board of Regents. The faculty has been expanded to five (5) to offer:

   Jazz Improvisation (Instrumental)
   Jazz Improvisation (Vocal)
   Recording (Lecture) (Digital Recording Lab)
   Music Technology
   Electronic Percussion
   Ethnic Percussion Ensemble
   Jazz Ensembles
   Applied Music
   History of Jazz
   Minor Instrument
   Correlated Studies in Louisiana Music
   Intellectual Property
   The Economics of the Music Business

Students can choose the existent twenty year old, four-year program also. Alumni, faculty and former students are among the present cadre of musicians, singers, producers, composers and educators presently active in the international music industry.

I respectively submit these materials for the committee record along with a sample tape of students and faculty to emphasize ever present diversity demonstrated by young and old students who excitingly develop and thrive artistically in a sympathetic environment.

On behalf of Southern University, I would like to invite you and your committee to the Jazz-Louisiana Music Institute in Baton Rouge. We have presently, as in the past, a wealth of talent in the form of ensembles with individuals who are strong in jazz, blues, and gospel music; should you need live demonstrations to support this innovative legislation. With this breakthrough, we can begin spelling jazz with a capital J.

The CHAIRMAN. Thank you very much, Mr. Batiste for really an excellent statement. And I might add that I am very familiar with the good work you do at Southern.

By the way, your dance band played at my daughter's wedding about a year and a half ago, and they were terrific.

Mr. BATISTE. Thank you.

The CHAIRMAN. Next we have Jonathan Bloom from the Orleans Parish School System. By the way he just became a daddy for the first time early this morning. He is the jazz outreach coordinator of the Orleans Parish Schools. His wife urged him to come because she knows how interested he is in this.

And thank you very much and congratulations to you Mr. Bloom.

STATEMENT OF JONATHAN BLOOM, JAZZ OUTREACH COORDINATOR, ORLEANS PARISH SCHOOL SYSTEM

Mr. BLOOM. Thank you. I do not know if I should be here this afternoon. I am kind of out of it right now.

But I will attempt to assist in any manner that I can to help, you know, bring some insight into what needs to be done and actually explain what I have been doing for the last 4 or 5 years.

I would just like to start out saying, you know, I am a bi-product. I consider myself a bi-product of the beginning of jazz education in Louisiana. I started out being a student of Ellis Marsalis, going into Southern at Baton Rouge with Alvin Batiste and so on. And working throughout this local area with several local artists. And I would just like to say that if someone can consider me a positive product or positive manifestation of jazz education in Louisiana, well, here I am. And the things that I have been doing in the past four years has basically been what I have learned from these individuals, from their jazz programs.

Four years ago the Jazz Outreach Program was formed in the public school system with the assistance of Wynton Marsalis and Branford Marsalis. We assist 10 band directors in the public school system, middle school level kids, in understanding the history of jazz and the repertoire and all the other courses that go alone with understanding the term "jazz," or the "art form," I would like to say.

I am basically interested in doing three things, if I may. And it may be selfish, too, I would like to say, like Mr. Batiste. And I am glad to hear that the Administrative Officer just said that the Jazz Outreach Program will be working with the City. And I was always interested in marrying all of these organizations, like, Jazz and Heritage, the City of New Orleans, now, the Federal Government and the public school system, because in Louisiana I know we are dealing with a limited resource and I think this is one of the only ways we can get things accomplished, is to work together.

But, basically, I have three things that I would like to put emphasis on. And that would be to raise the awareness of young people about their musical heritage and thereby build a high self esteem, because we have a problem in the inner city. A lot of our African American kids need their self-esteem to be brought up to a higher level.

And I think one way to do this is through understanding yourself, your culture, your history, folk lore. And to provide a forum, or a place, for our elder statesmen, jazz artists, people like—well, the older guys from Preservation Hall and then the next generation that falls in, like Mr. Batiste, Kidd Jordan, Ellis Marsalis. And then the generation behind them, and then my generation, like Kent Jordan, Elton Heron, and then those under me.

We need a place to play. We need to develop an audience, also, to fill up these places. And that is the next thing that I am working on, coordinating a multi-ethnic lyceum series for the school district and the city. Because I think, for the most part, we have a lot of artists in place doing a lot of positive things, but we have yet to produce an audience.

I mean, we can have a hundred clubs, a hundred parks to go to but if no one goes to them because of lack of knowledge or understanding, then they are just there. And a lot of times when jazz musicians perform places, we find ourselves playing for the walls or very few ears.

So, I would like to see that educational umbrella extended to developing an audience. And that is what I will attempt to be doing over the next year. With a 16-part series to go into effect starting in October covering all of the music that falls under that umbrella of creative music, multi-ethnic music, or jazz, whatever you want to call it. I have problems with terms sometimes.

And also to identify the young kids that I deal with in the public school system who would like to pursue music as a career, from the performance level, from writing, we need writers to write books, photography, the whole gambit. I would like to identify these kids who are interested in promoting jazz, New Orleans, the arts, period.

So, basically, I would like to just cut my statement off right there. Because I basically think that covers everything.

I know everybody has something to say and I think they can cover it better than me. But, basically, I hope I can add and assist you in any way in the future to help this bill pass. And if there is any questions, you know, please call upon me and, you know, I will answer them the best way I can.

The CHAIRMAN. Well, thank you very much. That is an excellent statement. I have some questions, but I thought maybe we ought to go through the panel.

Mr. BLOOM. Okay.

The CHAIRMAN. And then come back. But that is a wonderful statement.

Next, we are pleased to have Dr. Rebecca Cureau from Southern University.

Dr. Cureau.

STATEMENT OF DR. REBECCA CUREAU, SOUTHERN UNIVERSITY

Dr. CUREAU. Senator Bennett Johnston, Representative Lindy Boggs, I want to express my personal appreciation for this thrust and for this bill.

I also apologize for being a little late. I had to work this morning and the traffic was extremely heavy on the highway coming.

As a native New Orleanian, I am especially proud and happy that such a thrust as this bill which you are introducing has finally come to pass. Many of us for many years have lamented the fact that there had not been significant thrust, governmental in particular, to help in the preservation of jazz.

I should identify myself primarily, as of this point, as an Administrator. Alvin Batiste, who is, of course, my colleague, has spoken very eloquently and is, I am sure, one of the most eloquent spokesmen for the place of jazz in New Orleans. As an active administrator, as well as a music educator, I am particularly concerned about the educational thrust which have been articulated very well by Jonathan, who is one of my former students. I can say that I guess I have learned a whole lot of my jazz from the people who surround me, here, who I have known and admired as very significant exponents and as leaders in the area of jazz.

I want to read a few notes, because I think it is rather important that we are aware of the fact that jazz education has spread very widely throughout the country. And, as a matter of fact, since the 1960's and 1970's there have been more than a hundred programs which have been started.

I would like to quote from an article because I think that it has some significance to what we are trying to do in making New Orleans a focus of jazz, as it should be.

"Although the birthplace of the origins of jazz will continue to be disputed, few would doubt that New Orleans was the place that gave ferment to this great art form, and is the home of some its greatest progenitors, whose names are practically synonymous with the word 'jazz'.

"It is a tribute to the compelling quality of this music which grew out of a mixture of African American musical forms, that it has spread virtually throughout the world while remaining America's most distinctive and original music."

A recent issue of a national music journal cites jazz as, "Essentially the only indigenous American folk music that has risen to the level of formal artistic expression." And the article notes that, "The genius of the jazz art form lies in its incredible diversity, fueled by the creative powers that flows from the melting pot of our country."

And, of course, at also cites a bill that was recently passed that notes jazz as a rare and valuable national American treasure to which we should devote our attention, support and resources.

While it is certainly true that jazz has grown as a result of this great melting pot, I think it is frequently—as a matter of fact, it is significant to me that in this entire article, which is four pages long, New Orleans in not mentioned by word at all. And, of course, that is one of the reasons why we do need to make a special thrust for jazz in the place of its birth which, I think we can agree, is New Orleans.

While the spread of jazz education on the national scene is encouraging, it is of singular importance that New Orleans and, of course, the area which Alvin Batiste has certainly articulated very well, should be a major center that will focus, of course, on New Orleans, but which will help us to appreciate the contributions of many others around the State.

Alvin Batiste had already made a very good case, I think, for the program that we are starting next Fall. But one of the things that he did not cite, by way of number, is that more than 25 of our very prominent practicing musicians, as well as a jazz educators and jazz artists, are graduates of the program which he started.

We allowed Alvin to rest for a few years, but this year he has returned. And I think the program that we will initiate this Fall which will focus not merely on jazz, but on other Louisiana musics, will be one of the most important programs, I think, that any school in this State or, certainly in the country, which would focus on the diversity of Louisiana musics and the extent to which they, of course, also contribute to jazz.

I am thoroughly excited about the bill. I think it articulates all of the aspects that need to be underscored, such as outreach programs, jazz in education beginning with the lower grades.

I think if we are going to have audiences for the future, and it is sadly true that many jazz musicians, and it happens occasionally on our campus when we have jazz programs, while it certainly is true that jazz musicians enjoy playing, they do not enjoy playing to walls and empty seats.

And I think if we are going to have a future for jazz education for an appreciation for the real contribution that jazz has made to American music, we must start in the lower grades. But it must be an ongoing thrust. It must reach out into all kinds of programs in the community. It is true that jazz has great appeal to people of all ages, but I think that we need to instill as much knowledge about the history of jazz as mere enjoyment and entertainment and, of course, commercial aspects.

I am certainly happy to do whatever I can to support the bill and look forward to it moving along from this point and being one of the most important institutionalized ways of preserving jazz that New Orleans will have and which it sorely needs.

Thank you.

The CHAIRMAN. Thank you very much, indeed, Dr. Cureau, for an excellent statement.

Next, we have Renna Godchaux who is with Friends of New Orleans Center for Creative Arts.

Ms. Godchaux.

STATEMENT OF RENNA GODCHAUX, PRESIDENT, FRIENDS OF NEW ORLEANS CENTER FOR CREATIVE ARTS

Ms. GODCHAUX. Senator Johnston, Ms. Boggs, I am delighted to be here. As President of the Friends of NOCCA, The New Orleans Center for the Creative Arts, I would like to endorse S. 2846 and the concept of establishing a unit of the National Park System to interpret and commemorate the origins, development and progression of jazz in the United States.

NOCCA was one of the first pre-professional art schools in the country and remains one of its finest. NOCCA began the first formal instructional program in the City of New Orleans. For 11 years this department was lead by the renowned jazz pianist Ellis Marsalis. Graduates of this program have achieved national and international recognition. These names include Kent Jordan,

Marlon Jordan, Branford Marsalis, Defeayo Marsalis, Wynton Marsalis, Terence Blanchard, Donald Harrison, and Harry Connick, Jr. Between Wynton and Branford, over a half a dozen grammy awards have been won.

The progression of jazz in this city of its birth has not been a straight or easy path. In 1986 Ellis Marsalis left NOCCA and New Orleans, in part, because so few young people in this city were interested in playing jazz. That low point is behind us. The marvelous successes of the Marsalis', Harry Connick, Jr. and others have sparked a rebirth of interest in jazz. The New Orleans jazz program is again growing.

In the middle school the Jazz Outreach Program, coordinated by Jonathan Bloom, introduces New Orleans youngsters, often for the first time, to this aspect of their cultural heritage. The University of New Orleans has established a college level jazz program.

NOCCA, the Jazz Outreach Program and UNO have laid a foundation, but they are not enough. For too many young people, the idea of becoming a jazz musician is as distant as the farthest star. The children in this city need opportunities very early, and on a continuing basis, to hear jazz and play jazz, to realize the importance of this music and the value of their history.

There needs to be a comprehensive strategy in this city to help young jazz musicians develop their talents, and to encourage all young people of New Orleans to look to jazz for entertainment, fulfillment and pride. The ideas embodied in S. 2846—a jazz education center—an early learning center, public outreach programs for elementary and secondary school children, school internships, et cetera, are sorely needed. They will greatly enhance existing programs and add significant new dimensions.

In this city where jazz was born, we cannot let it wither. Music, especially jazz, is the soul of New Orleans. For those that visit here, but especially for our young citizens with ill defined aspirations and untapped capacities, we hope that this concept becomes reality. The vision and the resources of the Federal Government are truly welcomed.

Before closing, I would like to recommend Clyde Kerr, Jr. of the NOCCA Jazz Department for the proposed commission.

Thank you very much.

Ms. BOGGS. Thank you very much, Ms. Godchaux.

And I want you to know that last week I was at the Kennedy Center. One of the two teachers in the Arts from throughout the country who were brought to the Kennedy Center for a fellowship program and who performed the night I was there was from NOCCA. And I think we should all be very, very proud of that.

We are very happy to have Mr. Jordan, Mr. Ed "Kidd" Jordan as our next witness.

And would you please proceed, Mr. Jordan?

STATEMENT OF ED "KIDD" JORDAN, SOUTHERN UNIVERSITY

Mr. JORDAN. Thank you very much Representative Boggs and all the rest of the distinguished people. I am happy to be here today.

In Senator Johnston's opening statement he left two important things off. The development and the progressions of jazz. If it

would not be for that, I would not be here today. Because to commemorate and to interpret, I mean that is all right, but I would not even be here.

Jazz, and you notice, I have very few written statements up here. Jazz is based on improvisation. One of the main things about jazz, is improvisation. So the majority of my statements are improvised.

But for too long, when we talk about jazz and New Orleans music, we talk about the old style music. When I say old style, traditional music. Traditional music is very good. I mean, I really like traditional music and I can respect everybody who is doing traditional music. But in the 20th century, the latter part of the 20th century, we have to deal with the progressions and the development in which jazz has taken.

And in order for us to do that, jazz has always been a complex music. When it started, jazz, at the beginning the rhythms were very complex. And some people have not gotten to the complexity of the rhythms yet and they have been developing over 50 to 60 years. So we need some competent people in order to really develop the ideas, because every 10 years we have something new in jazz.

And jazz is a unique music. Some people have folk music where everybody can play, anybody in the community can play. Some cultures have popular music, where people learn it through the radio or whatever media. And some people have classical music, which requires highly trained performers. And jazz encompasses all of that.

And when we talk about jazz, we are talking about black classical music. And in order to develop that, you need some highly skilled people. And some people who can, not necessarily, you deal with the old tradition, but you also have to have some training in order to deal with it. It is just not the old tradition. It is just not learning from parent to son, father to son, or what have you. You have to have some people that can deal with the progression.

For instance, in European music—well, getting back to the point, when you say New Orleans music, for instance, I sometimes play more in Europe that I play in the United States, because they got me in a thing where I play avant-garde music, music supposed to be out.

But on the other hand, I got songs that the Dirty Dozen and some of the little boys are playing our second line tune that is out on the radio. And I got another second line tune I give to them when they come in. So, when students learn about, can get enough education about it, then they can do any ramification of the music they want, because this music is, from a standpoint, is worldwide and it can encompass all the music that has been done in any part of the world, not necessarily the United States. And this is what I am about. I want to deal with that aspect of it.

And from that standpoint, I have been dealing with jazz at Southern University. Alvin Batiste did not say we had a jazz program. Well, we do not have a program where you can get a degree in jazz, but I have been dealing with the Southern University Jazz Program for 17 years now. I also dealt with a workshop they had in the lower Ninth Ward. We got a grant from the National Endowment of the Humanities, and we dealt with a workshop in the

lower Ninth Ward and we brought that workshop to Southern University.

At Southern we also have a Center for African and African Americans Studies. And the institute in that is Innovative Jazz Studies. I wanted that "Innovative" thing to let them know that we are constantly trying to give students new ideas, so they can keep this tradition that we got going.

And with this Innovative Jazz Studies program, I go to McDonogh No. 35 High School and also John F. Kennedy High School And Belle Junior High School. And with the Jazz and Heritage School I deal with students from the fifth and sixth grade. Yesterday I had a program with students from fifth, sixth and seventh grade. Tomorrow afternoon I will have another program. So, I am dealing with it from the fifth grade through the college level.

And another thing, I think we should have people with minds open enough to be able to give the students some direction and let them develop. Not necessarily what somebody says which is jazz or the way they did it in the 1920's or the way Coltane did it in the 1960's or the way Arnold Coleman did it, but if you give somebody a good education and they can decide for themselves what direction that they want to go. And this is what I am basically about.

Now, from a political standpoint, we are going to have to understand, I am not a politician, but when you talk about this area, this is a sensitive area to black folks. Because when they talked about, in order to build this park, they had to displace a lot of people. And the other thing they are talking about, this Tivoli Garden thing, there is an uproar about that.

Now, I am not a politician, but they are going to have to be addressed with some of the politicians in the community and probably they will, because I know some of them are here and some of them are keeping tabs on a whole lot of things that is going on.

And I do have a few statements if somebody wants to question it, but I am a living example of improvisation. I go to my classes and my students say, "Where are your notes?" I say, "In my head." So, basically, that is what I have to say.

Thank you.

The CHAIRMAN. Thank you very much, Mr. Jordan. We appreciate your statement very much.

And next we have a distinguished name in music from New Orleans. Glad to have you back from Maryland, Mr. Marsalis. From the University of New Orleans, Ellis Marsalis.

STATEMENT OF ELLIS L. MARSALIS JR., DIRECTOR OF JAZZ STUDIES, UNIVERSITY OF NEW ORLEANS

Mr. MARSALIS. Thank you very much.

Representative Boggs, Senator Johnston, thank you for the invitation to testify. However, I am not sure if the citizens of Virginia would appreciate you thinking that I was in Maryland. They might take affront to that.

I have submitted a written statement for your perusal, so I will just sort of summarize my feelings in this particular regard.

I do support the idea of a National Park Service to commemorate jazz music. And I also do support the idea of a careful selection

that is of where this particular site will be. Because, as Mr. Jordan said, there has been quite a few misguided, if you will, or for whatever reasons, quite often just displacement of people in the best interest of somebody. You know, usually not always in the best interest of the people that have been displaced.

However, with jazz music as a catalyst, I do think that we can address a considerable amount of areas, historical and current. Historically, we do need to address the void that has been created through the teaching of music from a year old century point of view, which has left out very necessary component parts, culturally speaking, in terms of development of jazz as a music.

As it stands right now, to try and really define jazz, it would be a virtual impossibility. It is quite a bit like gumbo, you know. I mean, everybody puts different ingredients in theirs, but in the final analysis, when you eat it, you know what it is.

So, what we want to underscore is that historically there should be a conscious effort and a commitment on the part of those who are in positions of authority, especially those with the political means to make decisions happen.

And you are to be commended for coming into the community with a hearing, which allows for community people to give input into the site and the shape of their music, which is indigenous to the black community, and have some specific say at a level beyond the point of pulling a lever in the voting booth, which is very important.

And I also would like to say that I am very much in favor of bill S. 2846 and would like to do anything that I can in support of it and serve in anyway that I can to help with the passage of it and also with the committee that will subsequently deal with the selection of the site and anything else that is necessary to get this very, very important music into the proper perspectives, so that everyone can see exactly where jazz is as a part of the American esthetic.

And we at UNO, right now, have a rather fledgling program. We just completed our first year. And we do intend to shape it, so that it is a reflection of the indigenous music of America, in general, and in New Orleans in particular.

So since I have turned in a written statement, I would like to conclude with simple stating that, you have a 100 percent of my support.

Thank you.

[The prepared statement of Mr. Marsalis follows:]

TO: COMMITTEE ON ENERGY AND
NATURAL RESOURCES

FRO: ELLIS L. MARSALIS, JR
DIRECTOR OF JAZZ STUDIES
UNIVERSITY OF NEW ORLEANS

RE: BILL S. 2846 A NATIONAL PARK
COMMEMORATING THE ORGINS,
DEVELOPMENT AND PROGRESSION
OF JAZZ IN THE UNITED STATES

DATE: JULY 27, 1990

I consider it an honor and a privelege to address this hearing on the importance of America's only indigenous contribution to world culture; Jazz . Establishing a unit of the National Park system for the purpose of celebrating Jazz is extremely important. This course of action will help the American public to conceptualize the proper role of Jazz in the American aesthetic.
In 1987 the House and Senate passed a resolution designating "Jazz as a rare and valuable national treasure". We now have the opportunity to reinforce this initial move by establishing a unit of the National Park system to commemorate our National Treasure.
It is imperative that the Federal government stand at the vanguard of a cultural as well as a political democracy.

In a report prepared for the New York State Black and Puerto Rican Legislative Caucus(May 21, 1988), a Task Force consisting of cultural workers and administrators made the following observations:

"Racism exists in every facet of American life, and this includes the area of the arts..." "The rumblings of the wrongs and grievances enumerated in this report were heightened with the completion of the Lincoln Center for the Performing Arts in 1962 when a multi-million dollar complex opened and began functioning in the middle of a city which was rapidly becoming more peopled with what was then called minorities". "After a few years of negotiating and rethinking and *almost as an afterthought,* (italics added) a large summer outdoors art festival was instituted to utilize artists who would never be able to use the heavily government-subsidized concert halls of this complex".

The report continued to state,"There was enormous rethinking too when such subsidized arts programs as the Philharmonic in the Streets and Joseph Papp's Shakespeare Theatre were pelleted with stones when they brought their art to Harlem and certain parks of Brooklyn. Some very creative people re-thought these attempts at reaching *common people* (italics added) and came forth with the Jazzmobile and later the Dancemobile".[1]

Although this report was presented to the New York State Black and Puerto Rican Legislative Caucus, this scenario describes most urban communities in America.

The Orleans Parish school board recently held a series of meetings where community members were allowed to speak in support of various programs to be cut from the budget. Among the programs to be cut was the Arts Connection and 27 positions of elementary school itinerant music teachers. The board later reinstated the Arts Connection but, at last report, had not reinstated the itinerant music teachers.

Elementary school music programs are essential to the development of future musicians in the same way early sports programs play a significant role in the development of future professional athletes. The state of Louisiana has many financial needs and, as is usually the case, the Arts programs are low on the priority list. Federal funds earmarked for instruction at the elementary school level will greatly assist in the development of band/orchestra/choral ensembles, visual arts studios, dance studios and creative writing programs. There are many local professional artists who are willing to interact with students if given the opportunity and support that allows for a meaningful and respectful experience for both artist and student.

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[1] Towards Cultural Democracy. The Development and Implementation of a Multi-Cultural/Arts Policy for New York State; A report by The Cultural Arts Task Force of The New York State Black and Puerto Rican Legislative Caucus May 21, 1988. Albany, New York 12220

As we move toward the year 2000 it is becoming increasingly obvious that the teaching of arts curriculum in public education can no longer be viewed as ancillary. The well-educated American student of the future cannot be evaluated solely on their ability to score well on standardized tests.

One common mistake too often made is the separation of Jazz music from an education process as though it exists in some type of vacuum. The need for formal study of music makes for a complete artist. In an address to music educators in Columbus, Ohio, Dr. Donald Harris, Dean of the College of the Arts at Ohio State University posed a question to his audience:

"If I were to ask you which American composers in this century would be considered the most important, what responses would be forthcoming? Probably Copeland for sure, Gershwin would be up there, and possibly a few others. How can one forget Ives, for example? But how many of us would add the name Duke Ellington to the list? or Scott Joplin? or Charles Mingus?

Dr. Harris continued, "...we recognize the presence of jazz, but we give it special status, i.e., its own department or division within our schools of music. In short we leave jazz in the ghetto."[2]

While there are numerous examples that can be used to illustrate the systematic exclusion of Jazz, the opportunity to establish a National Park commemorating Jazz must be supported if we as Americans are going to honor our own musical heritage. A Eurocentric cultural bias has dominated the course of music study from kindergarden through graduate school. While Americans are studying the 200 year old music of the European Masters, the Europeans are studying more and more Black music of the American Jazz Masters. This practice started in the early years of the twentieth century when Louis Armstrong and Edward Kennedy"Duke" Ellington were reorganizing the musical landscape of America. As author Phyllis Rose observed in her book on Josephine Baker, "Not only was Jazz the best thing in black cultural life in the twenties; jazz may have been the best thing happening in American culture. From the point of view of most informed Europeans it *was* American culture"[3]

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[2] Some Thoughts on Teacher Education in a Multi-Cultural Context. CIC Meeting(Music Education) Dr. Donald Harris, Dean, College of the Arts. Ohio State University. October 26, 1989 pp 11-12.

[3] Jazz Cleopatra by Phyllis Rose. Doubleday Dell Publishing Group, New York 1989 p.80

The CHAIRMAN. Thank you very much, indeed, Mr. Marsalis.
Next we have Ulysses S. Ricard, Jr. from Tulane University.
Mr. Ricard.

STATEMENT OF ULYSSES S. RICARD JR., ASSISTANT ARCHIVIST, TULANE UNIVERSITY

Mr. RICARD. Yes. First of all it is Ricard, with a "CA".

Good afternoon Senator Johnston and Representative Boggs. It is a pleasure to be here this afternoon.

I have a brief statement: It has been said by some that jazz is the only original art form which has developed in the United States. New Orleans is known as the "birthplace" of that art form. And it is only fitting that any proposed National Park unit be located and headquartered in this city.

New Orleans and Louisiana have seen the coming together of the European and the African, in the intermingling of races, languages and customs. This process of creolizaton has resulted in many unique and original developments. Jazz is, perhaps, the most important of these developments.

As a native New Orleanian of African descent, I, of course, feel that a study of the feasibility of establishing a unit of the National Park System is worthy of receiving the approval of the Congress. Any effort by the Federal Government which will aid in the preservation and commemoration of jazz would certainly go a long way to ensure that this important art form will be performed and enjoyed by future generations of Americans. The bill specifically mentions public outreach programs and interpretive performances. Such activities would certainly be welcomed.

As an archivist at the Amistad Research Center at Tulane University, I must, however, question whether this proposed unit should include, as stated in section c, paragraph 4, "an archival center on the site."

There are already in New Orleans several archival institutions which have actively sought out collections dealing with the history and development of jazz in New Orleans, the musicians which have been involved in its development, and institutions which have been involved in that development. On Tulane University's campus alone, there are at least four institutions which have collections dealing with jazz. Perhaps the most important is the William Ranson Hogan Jazz archive. This archive, which is dedicated specifically to jazz, has very large collections of oral histories, printed materials, sheet music, photographs, and recordings. It also has an active collections program.

Other material related to jazz can be found in the Louisiana Room of Howard Tilton, the main university library, and the Maxwell Music Library. My own institution, the Amistad Research Center, though not devoted specifically to New Orleans and Louisiana, has also acquired valuable collections on the development of jazz, both locally and nationally.

For example, included in the New Orleans Jazz and Heritage Foundation Collection at Amistad are oral histories of many musicians prominent in New Orleans jazz. Many of whom are here this afternoon. Also in the city are the collections held in the Center for

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African and African American Studies at Southern University, the Archives of the University of New Orleans, the Louisiana Division of the New Orleans Public Library, The Historic New Orleans Collection, and the Louisiana State Museum.

There can also be found across the Nation many other archives and libraries which have extensive collections of jazz, including the Library of Congress and the Smithsonian Institution.

The bill also speaks of the "feasibility of establishing an oral history or other programs to assure that the contributions of such clubs," social and pleasure that is, "are preserved." I believe that this would also would be a duplication of the oral history collecting activities of archives already existing in the New Orleans area.

I think it is quite evident that there is no shortage of institutions here in New Orleans and elsewhere which have an interest in the collecting and preservation of archival materials dealing with jazz. I do see, however, a role for the National Park Service as a place where researchers and other interested individuals could obtain information about existing archival institutions here in New Orleans. This proposed unit could serve as a clearinghouse for information about this most American of art forms. It should not duplicate the work of existing institutions.

I do have, however, one other problem with this proposed study. While I think this proposed Park Service unit on jazz is an excellent idea, I wonder why we are attempting to put the cart before the horse.

Jean Lafitte National Historical Park has been headquartered in New Orleans for 12 years. Its enabling legislation speaks of the "cultural diversity" of the Delta Region. During the 12 years that Jean Lafitte has been open, the National Park Service has opened centers dedicated to several of the ethnic groups which are found in the Delta Region. And I think the Senator mentioned three dedicated to Cajun culture in south Louisiana.

During those same 12 years, the National Park Service has failed to open a center dedicated to the history and culture of Louisianians of African descent, who comprise over 60 percent of the population of the City of New Orleans, where the National Park is headquartered, and approximately one-third of the population of the State of Louisiana. Logically, a center dedicated to African Americans of the Delta region should precede the establishment of this proposed "jazz unit," which would be dedicated to only one aspect of African American history and culture.

To my way of thinking, a unit on jazz could or should form a section, possibly the largest section, of a National Park Service Center on African American Louisianians. Jean Lafitte National Park should not overlook its mandate to showcase all of the ethnic groups of this region. Many of things for which the city and State are most famous have their origins within African American community—including jazz. The National Park Service is failing to fulfill its congressional mandate.

Jazz has been one of the most important goodwill ambassadors that this Nation has produced. Individuals and groups, and researchers come from all over the world to visit New Orleans, the birthplace of jazz. They come to enjoy the music and come to study its origins and development. This proposed National Park Service

unit, which would showcase, help to preserve, and commemorate jazz, would certainly be a valuable addition to existing institutions which have similar aims. It should not duplicate their work, nor should it be seen as a replacement for a long overdue unit on African Americans in the Delta Region.

Thank you.

The CHAIRMAN. Thank you very much Mr. Ricard.

Our final witness in the first panel is John T. Scott of Xavier University.

Mr. Scott.

STATEMENT OF JOHN T. SCOTT, XAVIER UNIVERSITY

Mr. SCOTT. Senator Johnston, Representative Boggs, I thank you for the opportunity to be here to make this statement.

And I would like to make this statement as a visual artist and a beneficiary of the cultural tradition that this music has provided. And the statement is basically brief, I would like to read it.

Without folk art, there can be no fine art, regardless of the culture. In this country, I am always amazed at the way we treat history, regardless of its focus. Unless the practice of cultural appropriation is implemented, we usually do not deal with the holistic contributions made by all segments of the American society. There are times when we call pretenders kings and refer to true cultural royalty as dukes and counts. I am always amazed to find that even through we talk a great deal about the importance of jazz to this city, it is only when traveling in other cities that I can listen to this classical American 24 hours a day, if I so choose, even in Tallahassee, Florida.

Yet in my home town, which historically and traditionally is credited with being the birthplace of this cultural tradition of this musical form, I can only find it certainly hours of the day and only if I know which stations to tune in to. There are few published information sources that visitors can use to reference and find this music. It is also ironic that this musical form has greatly contributed to the mystic of this city and its economic well-being, yet is only paid lip service in terms of its maintenance and preservation. It is not apart of the cultural education program in our school system except in a marginal manner and only recently.

Even the descendants of the people that originated this musical form to a great extent are ignorant of its value and contributions to our cultural traditions in this country, and its continuing creative efforts in contemporary music. Because there is no holistic organized links that promote in an organized fashion its exposure in an informed manner.

It is also important to note that like many other contributions that we have made as a group, the benefits are usually divided in such a manner that we get the aesthetic pleasure from the creative efforts and others go to the bank. It usually does not matter these efforts are scientific or artistic. One way or another they are appropriated or ignored. Whether we are speaking of the George Washington Carvers, the Fats Wallers or the William H. Johnsons.

Our people must be able to expect benefits from their creative efforts, make the society and this world a better place for all. Espe-

cially the economic benefits. The idea of creating a jazz center seems a very good one. It makes a lot more sense than to create a center that is relevant to the cultural traditions here, rather than bring in a superficial imitation of another culture, such as a Tivoli Gardens.

When people come to New Orleans, they expect the uniqueness of the New Orleans character and that is what they should receive. One of the most important aspects of this idea would have to be that it is done with us and not for us.

So many people come into our communities to do what they consider is best for us, and in many cases they do not even know who we are. And what they usually do is perpetuate their own self interest at our expense and the expense of our communities.

There are many among us knowledgeable about our cultural history and heritage and understand how programs can be developed to convey that information to others, while preserving it among ourselves. If this idea is to succeed, it must be based on a true sense of inclusion, otherwise we are wasting our time repeating yesterday.

It is important that this project is truly representative of the history of our culture and not the revisionist fantasies being put forth by those who would like to keep the concept of culture appropriation alive, while discrediting those from which this treasure came.

This project can also be the hub around which other aspects of African American culture could be given broader public exposure. These are the areas which could be used to support the understanding of this rich American musical form. I am referring here to the areas of dance, writing and the visual arts.

Very few vehicles for equitable exposure of these arts, as practiced by the African American, except during the month of February, really truly exist. In my opinion, when it comes to culture exposure, it seems as though we are non-existent to the culture and educational support system, except during the month of February.

Lastly, it is extremely important that the community in which this center exists benefits from it. This time they should get more than the traditional emotional benefits of performing and aesthetic pleasure of creating. The economic benefits derived from their creative efforts should also be a part of the package. This package should not be created as an isolated culture "Cotton Club" for those wishing to drive in for entertainment and depart while this community suffers from neglect.

It is important to protect and preserve the national treasure that is jazz, but jazz is the result of a positive human expression. Therefore we must protect the human beings in this immediate community if positive activity is to be expected from them. Jobs must be created to give people a sense of worth and independence, and to keep this community alive and healthy. Cultural ideas are not going to flourish if there is little food on the table and no jobs on the horizon, no matter how nicely we describe this dream.

Thank you very much.

The CHAIRMAN. Thank you very much, Mr. Scott.

There is a Cajun Culture Center in Eunice which has really brought about a renaissance of Cajun music. Cajun music is not as well known or as famous as jazz, but it is becoming very popular,

and to a large extent, because of the every Saturday night performances of the Cajun music in Eunice.

Now, I want to ask the panel, whoever would like to take this question: Can we have a series of concerts, or regular concerts or performances as part of this Jazz and Culture Center that can be useful to, not just the preservation, but the celebration of jazz in New Orleans? And if so, how do you foresee that we can have those performances?

Mr. Batiste.

Mr. BATISTE. Well, I would like to respond to that, Senator.

Yes, we could have that, and it could help. But we have such a golden opportunity here, we should think big. We should take into consideration that the music industry is not sensitive to the creative ground swell which is always happening in New Orleans. All you have to do is go to the New Orleans Jazz and Heritage Fair. There are people who are knocking down the seams of our senses. I mean, for years it has been happening. And in African American music, it seems to be a part of life.

But the exploitation that occurs in and accompanies this limited area that these talented people have to perform in has to be removed. And one of the ways to remove it would be with your idea, but append to that radio, television.

We have so much technology now, with satellites, we could have a satellite program that, whatever happens that we think is good in Louisiana, it could go all over the world immediately.

Then, if we have our potential entrepreneurs, the people who are functioning in investments and manufacturing and what have you, then they would have something that they could work with, and we would build an economic base that accompanies all of this creativity, remove the exploitation, and give the progenitors, the people who are creating this stuff, a chance to enjoy the good things in American life. And that seems to be a very practical idea. It is not over idealistic. I mean, that is what time it is. We have the technology to do it, we have the talented people to do it, and I think you have a great idea.

The CHAIRMAN. Well, it seems to me that this would be one way to showcase the new, especially young, talent in New Orleans. All over the State as a matter of fact.

Mr. BATISTE. But what happens, Senator, if I may, is that after the showcase, then that is when the "isum" comes in. And we are to enlightened for that today. That has got to change. And it can very easily change. We have promoters, we have entrepreneurs, we have talented people who want to get into it. You can count the music attorneys on both hands, in Louisiana, maybe one hand. And probably all of them are in New Orleans.

The CHAIRMAN. Well, one thing we ought to do, which is not exactly a part of this legislation, but all of us ought to think about, is how to bring the recording industry back to Louisiana. How we ever let that get away from us, I do not know, but we ought to bring it back. And New Orleans ought to be the capitol of the recording industry, particularly for jazz in the country, just as Nashville is for country/western.

Mr. BATISTE. One other thing I would like to respond to. When I was on the Music Commission, I had an idea about a music center

that would be, at that particular time we decided that we wanted to put it in the Superdome. And one of the aspects of it was that we would have the state-of-the-art equipment. That somebody in Louisiana, if they had something that they wanted to produce, it would be sort of within the configuration of tax credits or something like that, like business enjoys in other fields.

Where a Louisiana record producers could use the top laser technology to produce his product, get the stuff out, okay. Immediately, it is another tax base, or it is contributing to the tax base and they would be able to compete. Because, when I was in Berlin in 1980, for the commission, I heard with my own ears the CEO's and the presidents of the world record company community decide they were going to raise the cost of doing business.

So, the people in New Orleans and South Louisiana who have this natural creativity, the people in the Delta who do good blues, anywhere in the United States, they still have to go through these limited sources. And that is where the exploitation continues. And I think we can change that.

The CHAIRMAN. I hope so.

Mr. Marsalis.

Mr. MARSALIS. Yes. Well, one of the things that I think is also hampering the situation in New Orleans, we keep getting a comparison between the economical benefits of country and western in Nashville.

And New Orleans—see, the essential difference here; country and Western relates primarily to the people indigenously who have created that, which is largely European and their descendants. When it comes time to promote jazz music, the source of jazz has always been black people. And that—and we have never received the kind of support that it would take to be on par with anything.

And, also, jazz, as an instrumental music, primarily is the only American music that evolved. And as a result of that form of evolution, it does not necessarily—the end results of the evolution does not necessarily make for the best of economic conditions the way that the American system of doing business is concerned.

The product must remain basically the same, if it is going to be promoted as such. So, fundamentally, when you hear country and western music, it does not matter whether you are listening to Hank Williams or Ferlin Husky or whoever it is, the essence of that music remains basically the same and it is marketable over and over to the same people.

Whereas the difference is jazz has always come from the black community. So, consequently, all of the possible negatives that could exist were pushed in that direction. So, even today it is not as good as it could be.

But what I think that we might be able to do with this particular bill is to establish a means by which we can do, not only a showcase, but, with the peripheral organizations that are now beginning to develop in the city of New Orleans.

The support from this particular bill could establish some form of a unit which would give the other organizations that are now developing, the business related organizations, a chance to get at some of the talent. Because, in some cases, a lot of the discussion that is currently going on is exactly like getting the cart before the

horse. There is a lot of people who are discussing things about the music business, and it is the like the same old thing; they are creating a lot of generals and they are getting ready to go into battle, but there is no privates. There is nobody to actually do the fighting.

So, what we really need to do is to see what we can get—and when I say, "we", I am talking about, like, Alvin, and Kidd, and those of us who are still sort of in the trenches of education, trying to get students and trying to develop the means by which to get these kids to play. Because a lot of young kids, especially kids in public schools, are turned off from music. They are told, "You cannot make any money in music" and nobody ever bothers to tell them about publishing rights, mechanicals, and all kinds of things which have to do with earning a living.

So, the mammoth job that we have to do, part of it, not all of it, but part of it can be assisted with a unit like this. So that the parents, as well as the kids, can begin to see that there is a way in which we can fund and develop the talent and people can actually earn a living with this music.

The CHAIRMAN. Mr. Scott.

Mr. SCOTT. Yes, just a brief comment.

I think one of the things we have done in this country is that we have subsidized those things we deem important, and sometimes they are even questionable, such as our farm subsidies and others. I think this is a musical form that has brought great benefits to this country and an awful lot of dues have been paid in developing those benefits. I really think it is time that some interest is paid on those dues, and that some form of substantial subsidy be implemented for the educational performance and development of this renewable resource that Louisiana has available to it.

The CHAIRMAN. Well, that is what we foresee with this Cultural Center. Is the educational outreach program, bringing the education to the young people, identifying the young people. You know, so many of you here have had so much to do with bringing along great talent in New Orleans. It seems to me there is a place for this unit to be able to help identify those young people, challenge them, help them, not only in their talent but teach them about how to utilize that talent, not only for their own benefit, but for the benefit of their community and for others. It seems to me that that function of this unit of the park would be a very important one.

Mr. Jordan, do you agree that that can be so?

Mr. JORDAN. Yes, it can. But I want to get back to a statement you made earlier about the situation in Eunice. That situation is just like Cajun food. I mean, everywhere you go somebody got a version of Cajun food and you think you are going to get something good, and can not even deal with it.

So, a majority of the, when you start popular, when the music is popular, and I am from that section of the country, and I go listen at some of them bands and I say, "They passing anything off for Cajun, now". I mean, in 1990 anybody who has an accordion and a rubbing board or whatever, that is Cajun music. I mean, they can be playing blues, or some avant-garde anything, as long as they got instrumentation, they pass it off as Cajun music.

And I do not think we want to do that with Jazz. When you say, you know, like, get it to that point. And I noticed you emphasized the places in Eunice and somewhere else, which is good. But I do not think we want to do that with Jazz. And Jazz has really never been a popular music.

When you say bring in after the golden age of jazz, when folks start dancing to jazz, say, after the swing era, and jazz when it was created, when it got to Charlie Parker and them, it got just like the symphony used to play here years ago. It got to be a place where you had to go and listen to it rather than dance to it. And we lost a lot of people in that standpoint, by the fact it took those changes.

If the recording industry came back to New Orleans, it is going to be with some form of popular music. But you have to remember that the popular music always comes behind the jazz people. The people who dealt with jazz has some more intricate from harmonic or rhythmic, everything they did was more intricate than the things that came after that was popular.

So alone, if the industry comes, and one of the reasons why jazz is having such a problem is because of recording industries. The majority of the new music are put out by independent labels. And the people who are constantly developing jazz, I mean, if you are a certain age and if you do not play a certain way, they will not even think about it. Which is good that we are keeping the tradition alive. But if we continue that, that is just like in breeding. I mean, we are going to lose everything we got. The music has to continue. Just like we had renaissance, baroque, romantic, modern, we have the same thing in jazz and it has to keep developing.

And the education is the thing that we have to do along with the students that is coming, with a better education system, then, maybe people will respond to jazz, the new jazz, as well as the old jazz. Because the youngsters now coming up, they are not listening to any part of it. I mean, they will listen to second lines, to a certain extent, because they can dance to that. That is the only part of jazz that they really dance to, now.

The rest of it is rap, that is the popular music, now. Which is good because rap is dealing with another form of jazz, the rhythmic part of jazz. And every time jazz has developed, it develops from a rhythmic standpoint. The rhythm was before the harmony and everything else. Because when it started, it started with some very complex rhythm.

And getting back to what Ellis Marsalis said, some of jazz music is not ever going to appeal to some people, because they are not developing rhymically to deal with that. Like last night I saw on the television that President Bush's favorite singer is a country and western singer. And his rhythm is probably to that point with that country and western singer, he could not—I mean, you deal with somebody that laying out some complex rhythm, I mean, he would look at that, you know, with a complete loss.

Stravinsky came to the United States and heard jazz and called it primitive. When Stravinsky went back to Europe he said, "I heard some primitive music over there. But that music went and put some life blood into some of that European music, and when it came back, I mean, it was something else.

Mr. BATISTE. I have another perspective on one aspect of what Kidd was saying.

I think that very sadly that what we call education now is very limited, because there are other circles of influence. I know they influence my grandchildren. And my grandchildren just refused to be educated in an educational sense. The television has a lot to do with their education. Their peer groups with their education. And, of course, the perspectives that they develop as a result of not reading, the way that I think they should be reading, contributes to their education.

And I notice that in the vast networks of materialism in the western world, that new products are being sold constantly, and old products are being sold over and over. So, I do not believe that jazz can not be sold. And I think that jazz, if it has the benefits of all the resources that you sell all of the different products, mainly television, radio, people being submitted to live performances, that it will work. It can be sold.

Because when I go around the world and play, I do not sell large units of records. You would have to go to one particular record store to find an album of Batiste record. The records that the big companies put out are all over. But when you play for people live, it is irresistible.

And so, I think that art has, that is the irresistible part of the art, is what makes it so valuable and so necessary for the development of human beings in various societies.

So I think your idea is a great idea. It is just that its got to be broad and use everything that they sell the various soaps with and all of the other stupid products that are on, not that soap is stupid, but, I mean, there are a lot of stupid products that are literally sold over an over. And that is why the President likes country and western. Its been sold and there is a political constituency that goes along with that, and it mirrors a particular political philosophy.

Jazz does too. It is the American ideal. It can be sold. It is avant-garde idea, in terms of societies, and I think people will buy it.

The CHAIRMAN. Mr. JORDAN.

Mr. JORDAN. Yes. One more statement and then I will back up.

I know it is the system that we come from, because when I go to Europe sometime, in fact, I talk to the youngsters the majority of the time, and some of them will tell me, some of them will come up and say, "Man, I know you." You know, I heard such and such and such, somebody had a tape of yours, somebody had a record. "I know everything about you." And some of them will say, "I attended one of them long haired concerts," one of them rock, really long haired rock, some of them looking like they come out of space. But they may attend one of those concerts on a Friday, they may go hear an opera on a Saturday evening, they may go hear a string quartet on a Sunday afternoon, hear the symphony on a Sunday night and come to hear that Monday at noon or sometime that night playing as avant-garde as we possibly can play and they have an appreciation for all of it.

Where in the United States, the majority of the students, black, white, from whatever region, deal with the majority of commercial music and that is the music they hear on the radio and television.

And all the rest of it, everything else is out of the window, from the majority of the people, the youngsters, I deal in the United States. And I constantly deal with students in Europe and I get the same answer each time.

So, the only thing I can say is, it is the educational system. It has something to do with the way people are educated in the United States.

Mr. MARSALIS. One other thing that I would also mention, which is sometimes characteristic in a situation like this, where there is government intervention or government support, a bill of this nature. And at some point when this gets off the ground, the government sort of disappears. Which means that, if there is a structure, an edifice or a building or some kind of a program and a different administration comes in or whatever the political circumstances. You see, music is a very expensive operation. Even now, if you were to decide to buy a piano, like a quality piano, and the funds were appropriated, a Bosendorfer nine footer can cost as much as $125,000, a Hamburg Steinway, the same kind of thing. Even smaller sizes, you are dealing with $15,000, $20,000 for one instrument. And when you try to structure something for which, especially inner-city kids are going to be a part of, where an Alto saxophone is going to cost you $1,700; kids do not have the funds for that.

And the support becomes, in some cases, far more important than the initial established situation, because if we get a park, if we get a building, if we get whatever. In fact, I remember at the end of the three years the New Orleans Center for Creative Arts started with a grant from the Federal Government. At the end of three years, that was it. The grant was gone, there was no more money.

So, the Orleans Parish School Board said, "Okay, we like what you are doing, we will pay the teachers." We never had a budget, not one nickel. Anything that we got, we had to go out and hustle it. I did not really mind that too much. It is just that, are we to understand that with the support of this particular bill, once this becomes established that the Federal Government will disappear when it comes to the support aspect of it. Because the whole idea of music, especially on a continued basis, is very, very expensive.

The CHAIRMAN. Well, I know that it is expensive, but the National Park Service is not a group that comes in and establishes something and disappears. That is what is so good about having this as a unit of the National Park Service.

I want to invite you to go out and see the Barataria unit out in the marsh. You may or may not be interested in the marsh, but go out and see how well the Park Service is doing. They have a reception center, they have interpretation of things in the marsh, they have very highly trained people. We spent a lot of money on Jean Lafitte National Park. I think we have spent over $20 million on Jean Lafitte National Park up to this point, probably $30 million.

So it is a serious endeavor to have this as part of the National Park. And, indeed, this is a very serious and, I think, important step for jazz.

And I want to emphasis this, too. This hearing is very good today, but this is just step one. Step two, if we pass this legislation

and I expect we will, this commission, and I hope some of you will serve on that commission, will have a whole series of meetings. And will thrash out these questions of location, what is the best location to showcase jazz, to serve the community that has created this jazz? This is, in fact, a product of the black community and the black community ought to be more than participating, it ought to be part of, essence of this park.

And that is what this commission will do. And we will try to define how we can design an outreach program? How can it interface with Southern and UNO and Tulane and Xavier and these other areas, other educational institutions, other facilities that teach jazz, and that are involved in it? So it is going to be a very detailed and intense and ongoing process, once this legislation is passed.

Mr. Scott.

Mr. SCOTT. I just want to make one small comment. I know this is primarily about the jazz aspect of the culture, but I think a statement that Mr. Ricard made is extremely important.

And that is culture, like the facets of a diamond, is a holistic phenomenon. And there is a whole aspect of our culture, as a people, that is a part of the American culture that needs to be there. I have studies visual arts in this country at some of the finest institutions this country has to offer. And in terms of all the textbooks that I used, I was an invisible man. I never did see the likes of Meda Fuller or a Richmond Barthe or other visual artist in those books, as well as the fact that I do not see in music history books the likes of great composers like Ellington and Basie and others.

I think, even though this is only a beginning, it is extremely important that not only if we are going to educate black American, African American children, but if we are going to educate American children, it is extremely important that what we educate them with is holistic. Not that any one group of people is any better than another, but this place is nothing more than a quilt and culture is the treads that hold it together. And I think we should be reflective of that.

The CHAIRMAN. All right. Dr. Cureau.

Dr. CUREAU. Mr. Marsalis expressed one of the concerns and questions that I had, that is continuing support. You have addressed that.

I think, perhaps, this has been mentioned. But I think one of the other important things that has to be taken into consideration for something like this, is the involvement of grassroots people. Because I think very often jazz, because it is perhaps somewhat esoteric, many times people who might have very significant contributions to make but who may not represent people as we have here, are not included in the processes, as well as having significant input. For instances to what kinds of performances would appeal to them? Where are they places that they would go that they feel are significant and speak to them.

I think there is a very large audience of people, a much larger audience, probably, than we realize, but somehow they do not necessarily feel that they are involved. That this is something that maybe does not include them on the level, and by that I mean

people who perhaps do not represent the educational aspect. And I think it is very important in whatever processes are used as the ongoing process of planning, that grassroots people be tapped and included in significant ways.

The CHAIRMAN. Well, I think one thing that this could do, the performances that we would have should be available to ordinary people, either free or at low cost. I mean, some of the great performers in New Orleans that you would go see, you might go see them in a hotel and it costs and arm and a leg to go to the performance. It may be a nightclub and it is too expensive for ordinary people to go to.

It seems to me that that is one thing that these performances could do. They could be available to large groups of people, either free or at very affordable cost. And that would not only showcase the musicians probably in a nationally significant way. I would hope it would be played on national media, just as Eunice is on National Public radio frequently. But, it would also tend to expose this jazz to larger numbers of people, who now cannot hear top quality jazz, because it is too expensive.

Do you agree with that?

Dr. CUREAU. Yes.

Ms. BOGGS. Thank you very much Senator Johnston, and thank all of you for your remarkable input. I want to stress that your input, now, is very meaningful, but your ongoing input would be extremely helpful to creating, if it is possible, a study that will flush out all of the things that you have suggested, and to see, indeed, if such a center is feasible. That is what this bill is all about, it is for a feasibility study. And I do not need to tell most of you that I have had an ongoing interest in jazz and the holistic approach to it for very many years. And if you will indulge me, I would like to tell you a very dear story.

In 1949 a Mrs. Bolland of Missouri, of Kansas City, and I put on a benefit for the Settlement House that the congressional wives were interested in. And we decided that jazz was something that people were really interested in and we should bring it back as a National enthusiasm. And we put on a history of jazz show at the Sheraton Park Hotel in Washington. And we wanted to have a history of jazz and the people in Washington wanted very much to have Mr. Barbarin, Mr. Paul Barbarin to come to play the drum in the beginning of the history of jazz. And after the first rehearsal he told me that my show was going to be a flop.

And I said, "Oh, my goodness." You know, "we spent so much time and effort and wheedled money out of so many people, and we just expect it to be wonderful. Why do you think it is going to be a flop?"

He said, "Because those people rehearsing in there are not musicians." And I said, "They aren't." He said, "They have to read their music." So, he did not think they were going to play well at all.

What you all have done, of course, and your counterparts who are very special too, is to have created an educational holistic approach to the whole history and the playing of, the importance of, and the progression movement of jazz. And this is something that a center would certainly have to take into serious account. And ev-

erything you have said, we cannot engage the young people into the playing of and the love of and so on of jazz, unless we can make it economically feasible for them to be able to do so.

And certainly, no center should be placed in any area where the neighborhood people have not been involved in its placement. And I am sure that this bill does not in any way intend to impose a center on any neighborhood that does not wish to include it.

So, we are extraordinarily grateful to you, you are the greatest. I was very interested, Mr. Batiste in your wonderful overview of the kind of technological glories that we have that can instantly bring everything together, and I was thinking very seriously about that type of technology, Mr. Ricard, when you were talking about the wealth of archival history that we have, and that all these different organizations, and particularly your own, the Amistad Center, of course, is just a great National treasure, and these technologies can certainly be used to coordinate all of that archival wealth that is out there. And I am sure we can bring them into compatibility with the great high technological assets of the Library of Congress.

So thank all of your very much.

The CHAIRMAN. Thank you very much, Lindy.

Ladies and gentlemen, thank you for extraordinarily good and helpful testimony. We look forward to working with you to make this a reality. Thank you so much.

Our final two witnesses today are Danny Barker from New Orleans and Michael White from New Orleans.

By the way, while the two witnesses are coming up, I would tell our witnesses we do have a very fine piano up here, if we could draft some of this great talent to play, they would be very welcome to do so.

Gentlemen, thank you very much for being here. Why don't we lead off with Mr. Danny Barker.

Mr. BARKER. Thank you Senator. Thank you Ms. Boggs.

The CHAIRMAN. I am also pleased to say that as part of the panel we have Roy Glapion, Jr. from New Orleans, from Zulu. Roy, glad to have you.

We are very pleased and before we begin the panel, I was hoping we would get some of our talent to play and we have drafted Ellis Marsalis and Mr. Batiste. This will be a real treat.

[Piano performance.]

The CHAIRMAN. Thank you so much. That is tremendous. That is the best testimony we have heard all day. The first performance of the New Orleans Jazz and Heritage unit of the National Park Service.

We will begin then with Danny Barker from New Orleans, Louisiana.

STATEMENT OF DANNY BARKER, NEW ORLEANS, LA

Mr. BARKER. Good evening. It is a pleasure to be here. It is about time that something should be done about this wonderful music. New Orleans' most famous product is not rice, it is not gumbo, it is not fried catfish; it is jazz. And it is about time somebody with influence and power, do something about this great music, because it involves our youngsters.

I have been involved with a product, Fairview Baptist Church Christian Band, which about 125 young kids have passed through this band. About 20 or 30 of them are playing music today. And it is great, especially for poor kids who do not have no outlook of going to college, et cetera. You play jazz, and you go to the White House real quick, because some of those people like to dance.

I have been fortunate enough to go to Japan twice. And you do not see Japanese kids sitting around doing nothing. There is a program for all of them. You see youngsters 12 to 14 years old driving buses. They arrange for that to make them take charge. They do not leave minds wasted, like we do in this country. It is a sad situation.

And there is so much available. You give a kid a horn, he becomes identified in the neighborhood as something special. And that is what youngsters look for. To be identified with something. All of them cannot be 7-foot basketball players, you know.

So, a program like this would be wonderful, and it should have been done. You should not leave youngsters laying around doing nothing, because they are inventive, one way or another, and it is a bad influence, specially with all the stimulants going around. It is about time something is done about it.

But as a good example as to what I am saying, check on Japan. It is a big influence. Everywhere you looked there was a bunch of Japanese sitting around listening to jazz. They do not say much to us. I am a black jazz musician, so they do not, for some reason. Hollywood did a good job on us, so they looked at us like, I do not know what to say about that. But anyhow, I have to bring that in because we are at the short end of the totem pole.

It is about time something is done about the youth of America, and you can do something good with jazz. I do not mean to be caustic about it, but it is the truth, because the youngsters sitting around doing nothing. And we have a plague going on. I am scared to come out at night, and I am an old veteran musician, used to be afraid of nothing, which I was called a night owl. I am no longer a night owl. I go in and stay in, unless I have a gig. And I play gigs because it keeps you alive. I am 81, you know. Just beginning to feel like I am 81. I have been around a long time; I know what I am talking about.

I hope this program is a success, regardless where it is at. There is some confusion where it should be and where it should not be, but I hope the program is carried through, regardless. You can even put it on an old river boat, as long as there is a program.

Thank you very much.

[The prepared statement of Mr. Barker follows:]

Dear Committee:
The Secretary of Interior.

I am praying for this project to Materialize --- because it would be a beacon to inspire young people to get into American Music. art, all the arts. --- get busy — with idle time five efficiencies — observing young talented people — singers dancers. — Musicians, Painters (Easy Painters.) sculptors.) — Just fizzle away — because. — they were not encouraged to — go deeply into — their special talents — The U.S.A. has been neglectful and derelict in — in direction — talented — People. — I've been to Japan twice and you don't see Japanese children — in Idle — doing after school. — The children are kept busy doctrined — into doing. — involved in government. — Projects and programs. devices endeavors — They are deep into Democracy — I was amazed at what I saw at the

(13)

Yakamaka. — Music show room. —
A fantastic exhibit of all of the
musical instruments —

They the Japanese are mesmerized
at the art of playing and creating

"JAZZ"

A Jazz program — in its proper
environment — would be a Mecca
where the people of the world would
journey — to New Orleans for Jazz
to St Louis for Ragtime
to Miss Delta for Plantation
The (Nashville) people — are — Blues
taking care — of Country Music and
It's all there — St Louis — cares about
Beale Stree. — Ragtime
I did and still do my bit helping
youngsters — Play — Jazz Music. I have
the Fairview Baptist Church Christmas
Brass band — 120 youngsters — passed
through the band. a good percentage
have continued to play —
I am hoping the — National Park System
succeeds —

Sammy Barker

(14)

3 years back - there was the peace Corps. - worked - youngster in forestry - I had some cousin in Chicago whom joined and were helped by being involved with Nations and government. - ——

There could be the American Jazz corps. —— Musicals - Channels - Jazz groups - to entertain the old - inferior, Real - positive road shows about Jazz and the U.S.A. - there is no more Vaudeville —— for the youngster - need an outlet - for Jazz Is there the great big Rock festivals the environment is unhealthy — you all smoke bleu smoke the haze - visibility out of the crowds —— youths could be warned of the evils of smoke etc. ——

(13)

The CHAIRMAN. Thank you very much, Mr. Barker.
Next, Roy Glapion, Jr.
Mr. Glapion.

STATEMENT OF ROY GLAPION, JR., CHAIRMAN OF THE BOARD, ZULU SOCIAL AID AND PLEASURE CLUB

Mr. GLAPION. Thank you Senator Johnston, Representative Boggs. We certainly want to thank you for allowing us to be here today.

And particularly the section of the bill—section, item 3—which basically targets in on what our organization is about. To my immediate left is the President of the Zulu Organization, Mr. Jim Wright, and presently I am the Chairman of the Board, and we certainly, together, thank you for allowing us to be here in support of what you are attempting to do.

There is many things that need to be done in order for this to be worthwhile to our community. And we are not here to debate where it should be or those things, but we do want to be involved in when the study begins. And that is why we are here today, to say that we want to be a part of the development of this program.

Our organization is really involved in jazz music, particularly the second line is an integral part of our organization. Even so much so that with a death of one of our brothers, we have a jazz funeral for them. And that is part of New Orleans, and that is part of Zulu. We believe that that should continue to live. And through the establishment of a center, that you have had the vision to introduce to the Congress, we believe that that can continue to live.

As many other things that many distinguished individuals came before you today and mentioned that there is a need for those things also. There is a need of the meeting of the minds, in order that we can get this moving in the right direction. It is long overdue.

And many of our young people do not have the opportunity to even know anything about this. And in speaking with Mr. Marsalis, as he passed me after the song that they played, I said, "Why didn't you mention what has happened in the New Orleans public schools." And he said, "it is." And he gave me a copy of his speech where the New Orleans public schools had to cut 27 itinerant music teachers. And that certainly does not help the music industry, and it does not help the kind of music that we are noted for in our area.

So, we come here today in support of your project. We want to be involved. We know there are many, many problems that must be addressed. We just want to be a part of the process.

Thank you.

The CHAIRMAN. Thank you very much, Mr. Glapion. And we want Zulu very much involved. And the President of Zulu is Jim Wright.

Mr. Wright.

STATEMENT OF JIM WRIGHT, PRESIDENT, ZULU SOCIAL AID AND PLEASURE CLUB

Mr. WRIGHT. Thank you very much. Good evening. I want to express my profound appreciation to you, Senator Johnston, to Ms. Boggs, for having inviting us here.

I am Jim Wright, President of the Zulu organization. And both Brother Glapion and I are both here in support of your efforts through S. 2846.

We are appreciative of presenting before you our testimony before this hearing with respect to the preservation of the jazz culture here in the City of New Orleans. The origin of traditional jazz emanates from a uniquely rich and colorful past. Precisely for how many years, we can not say.

However, in my reading literature on the origin of jazz, I have learned that its beginning had strong ties to the African/Caribbean inception. The strange music, song and dance, were not merely music of merriment, but of strong religious connotation in meaning together with a purpose of release of frustration experienced in the days of ethnic degradation and suffering. The songs and dances were both sad and joyous. A coming together in making such strange sounds with unorthodox instruments coupled with Caribbean/African body gyrations.

As many of the peoples of the African natives mix together with the high presence of the Caribbean natives, migrated to the United States, some under search and restraints held on to the rich tradition of displaying merriment and sadness, at times in celebration of a joyous occasion, and at times in mourning the dead. Historically, men and women who could not read or write music in those days, continued to develop and refine the sounds of traditional jazz as we know it today.

The idea of the use of jazz bands in the birth city, New Orleans, to render solemn and joyous songs during street processional funerals, was born of the inception of expressing openly sadness and joy for the deceased as a public gesture.

The traditional jazz culture became sophisticated in the days of Louis Armstrong, Jelly Roll Mortin, Mr. Danny Barker, Louis D. James, are among others——

Mr. BARKER. You called some big names there.

Mr. WRIGHT [continuing]. Great black musicians of their time, and the time today.

New Orleans was prominently known for this flavor of music, from the ragtime bands, to the traditional jazz groups, all of whom have made an everlasting contribution to the preservation of jazz. Such music is significant in social and fraternal organizations interaction in celebration of special events and burying of the dead.

It is a culture, I strongly believe, that should be officially recognized as everlasting it its richest and purest sense. A cemented tribute to the men and woman who carried on the tradition here in New Orleans. To that end, I thank you for the opportunity to allow me to share my thoughts with you on such an important occasion.

Mr. Glapion will present elements with our interaction with the traditional jazz bands with respect to the Zulu organization, itself.

Mr. GLAPION. Thank you, Jim.

Senator Johnston, if I might say that you have first-hand knowledge of what our organizations is about and you can tell that, if you so desire, I will not give away that secret.

The CHAIRMAN. He means I have rode in Zulu one Mardi Gras, and it is terrific.

Mr. GLAPION. And our organization uses jazz bands as Mr. Barker talked about, and it is becoming more and more difficult for us to find the quality groups to continue to—for our organization to continue to grow in that aspect. And we believe that establishing this center will enhance jazz music, particularly the kind of music that we are involved in, with second line music and that is basically what Zulu, its organization, not to say that they are not involved with the other forms of jazz music, but we are directly involved and it is a big part of our organization at our ball and in our parades. This coming year we will be celebrating our diamond jubilee, 75 years of existence. And through many difficult struggles, but the jazz music has remained with us. There has been some changes made in the group through the years, but jazz is a big part of our organization. People come from all over the world to hear the music, and I concur with some of the previous speakers that we cannot really go and hear that here in the City, we must leave our town, which is the birthplace, to hear this music.

I know it is going to take some time to do what you are attempting to do, but we must start somewhere, and this is the starting. We, in Zulu, certainly appreciate and support all of your efforts.

The CHAIRMAN. Thank you very much, Mr. Glapion.

Our final witness is Dr. Michael White.

Dr. White.

STATEMENT OF DR. MICHAEL WHITE, NEW ORLEANS, LA

Dr. WHITE. Thank you Senator Johnston, Representative Boggs.

Jazz music, needless to say, is a very special music. It is a music that has influenced other forms throughout the world and has literally changed the lives of many people.

I am a jazz musician and also a university professor. I spent quite an amount of time in school, half my life, most of my life. And I would like to say that through my induction into the jazz world, a whole new life came. In fact, through jazz, the world was opened up to me. And I have been very fortunate to represent New Orleans and New Orleans jazz throughout the world.

And I have also been very, very surprised to see how popular jazz is in other parts of the world; in particular, traditional New Orleans jazz. Kidd Jordan mentioned that students in other places are very knowledgeable about many different forms of music, and that they take in different forms of music. That is very true.

On a recent trip to Europe, for example, I turned on the radio and I heard a Madonna record, which was followed by a Louis Armstrong record, which was followed by a Lionel Richie, which was followed by one of the earliest songs to appear in New Orleans jazz, Buddy Boden's blues. Now, that seems very strange to us here, but in many European countries and Asian countries is the norm, not the exception.

Many times young people from other countries know much more about New Orleans than we know here. In fact, in Japan, today, on university campuses, there are teenagers who are primarily interested in New Orleans jazz and the second line tradition. And, in fact, there is truly a worldwide community or brotherhood of people interested in traditional New Orleans music, from both the standpoint of preserving the musical form as well as participating in it through concerts, jazz clubs, and whatever else is done, pilgrimages to New Orleans, the mecca of jazz.

And it is very interested and sometimes very tragic that when we go to Europe, many of the American citizens that are asked about jazz, are usually pretty deficient when they have to answer questions. And, in fact, in New Orleans, today, it is very difficult to find access to jazz, as far as records and books and sources that are available to the general public. I have a pretty extensive collection of jazz records and books, and believe it or not, most of them have come from, not only outside of New Orleans, but outside of the United States.

I think that bill S. 2846 is very timely. I think that it is very necessary for us to try and preserve our tradition. Because, sadly enough in some places, America as well as Louisiana and New Orleans, is not like in Europe and other parts of the world. People cannot understand why don't we know about jazz? Why don't we have sources and places that preserve this music? New Orleans jazz is looked at as a valuable cultural art form that provided valuable service in life.

And I think that the potential for bill S. 2846 is tremendous. I think that already much of the jazz tradition of New Orleans has disappeared. Much of it is already gone. In some ways we have lost a lot. But I think that there is still enough left to get something done, to try to change things. Because it is truly amazing that we have a cultural tradition that is about 100 years old, that is still going on in an urban American city. But urban American problems have also had their affect on this tradition.

I think in looking at the bill, we should consider ways of looking at culture. I think many of the earlier witnesses, who gave excellent testimony, what they had to say needs to be considered. Because the affects of commercialism have been devastating sometimes to the art of jazz, in whichever form you talk about. There are several existing forms of jazz. I think studies will show that every form is equally valid, has its own principles, has its own audiences, but beyond that, all forms of jazz can be appreciated by a wider variety of people than appreciate it now, certainly in America.

So, I think the whole idea of how we interpret culture—I think what Mr. Batiste said and Mr. Marsalis said about radio and television, I think those issues are very, very important. Because that is how people learn, as far as education, now days. Kids are really tuned in to that. And we need to address ways of presenting cultural aspects.

I think what Jonathan Bloom said was very important, that one of the reasons that we have so many kids that are in a depressed state and frustrated is because they do not have anything rich and

fulfilling in life. I think, as a teacher, I found our educational system to be extremely deficient, especially in the cultural area.

I came almost all the way through college before I realized how important it is to stop thinking so materialistically and start to think culturally and spiritually. And through jazz, I found a whole new life. And I think jazz is the key to life, not only for me or for other individuals, but the key to life for the very City of New Orleans. I have discussed this several times with Mayor Barthelemy. I think that fish tanks are nice, but you have fish everywhere. How many places can you go and understand how to second line.

I think, therefore, that we are addressing two issues. I think we should address in the bill both a local issue, as well as a national issue.

The national issue should be, how do we establish these sources for preserving and presenting jazz. Because, certainly, that is one of the biggest draw cards that we have in attracting tourists and increasing our economic base in the City. I think that that has not been exploited enough, and, certainly, that situation can be changed.

But in addition to providing merely entertainment for outsiders, jazz is a music of the people of New Orleans. It is a music that developed out of an intense social, cultural and emotional base. It is a tradition that was passed on from father to son, from grandfather to grandson, from brothers, relatives, friends, in a great extended family. I think it represents one of the most rare and unique and yet socially important traditions in any American community.

Therefore, I think in bill S. 2846 we should consider those issues. How do we involve the local community, the children? How do we preserve jazz music.

You mentioned something about making concerts accessible. There have been quite a few accessible concerts, for example in the French Market, that involves a lot of bands. There have been other concerts, free concerts, in parks and things.

And one problem I think I notice is, not necessarily a dislike for all types of music or just a like for one type of music. I noticed also in teaching that there are people who listen to what they think is valid. And I think the way that we learn culture here, from a materialistic base, needs to be strongly addressed.

I think in the community the jazz heritage is threatened, whether you are talking about preserving traditional music or creators of future jazz forms. The interesting thing is, I think, that in New Orleans we have the biggest talent base of anywhere else I have ever seen. I have literally been all over the world, and there are two things that I am always glad to see when I come back to New Orleans. One is to get back to New Orleans food. And the other is to get back to New Orleans people, because New Orleans people are like no where else.

And part of that cultural thing is that we have a tremendous, in the public school system, a tremendous amount of talent in the competitive high school bands that after high school is all to often wasted. And I think jazz, from a community standpoint, can open up, not only economic opportunities, but opportunities for a fulfilling and a complete life, because it can provide a sense of self, a sense of worth, a sense of importance. And truly exercise, as has

been said before, the democratic principles of freedom and freedom ideals.

I think then from both national, as well as local perspectives, this bill is very important. I think that the committee should carefully look at all of these issues as well as what you mentioned before about the site. I think that is very important. I think that since the community that represents jazz is involved, I think they should, certainly, be a strong part of site selection.

And in closing I would just like to thank you for drawing up the bill and showing an interest and giving us an opportunity to voice our opinions. I certainly hope that unlike a lot of other programs, that this does not just fall by the wayside, because I cannot tell you how many people that I talk to whose lives have been changed and enriched by jazz, both in the New Orleans community and throughout the world.

Thank you.

The CHAIRMAN. Thank you very much for an excellent statement, Dr. White.

I am pleased to say that Harold Dejean of the Olympia Brass Band has now come into the group. And I am very pleased to welcome him to the panel.

STATEMENT OF HAROLD DEJEAN, NEW ORLEANS, LA

Mr. DEJEAN. They always save the best for last. And everybody knows I am.

Senator Bennett Johnston, Representative Boggs. Everything is lovely.

I heard what Danny Barker said. I appreciate what the President and the Chairman of the Board of the Zulu's, I have been playing their funerals and parades for exactly 55 years. I am only 81 years old, now. I am not as old as Danny Barker. He is about two days older than me.

I really appreciate everything I have heard today, and I am always for progress. And I am not a long talker, but I mean, I can play a job four, five, six hours, as Lindy Boggs knows. She be in Washington every year when I am there.

So, I am just happy to see that something is about to happen with the youngsters, and keep the youngsters going. Give the youngsters a little more education about music. I appreciate men like Michael White. He is a youngster and he really is enthused over New Orleans traditional Jazz music. We all are. So I thank you for being here and I am glad you did not keep me out there waiting too long because I was here first, probably. As I said, they keep the best for last.

Thank you very much.

The CHAIRMAN. Thank you very much, Mr. Dejean. As a great fan of the Olympia Brass Band, I would like to know how you happen to start that band. Could you tell us that story?

Mr. DEJEAN. Oh, yes. Well, when I was a kid, I started about 14 years old. I was playing with all the best brass bands in the city. The only reason why the older bands hired me was because I could read the music. You see, they used to cut the name off of the music so, if you could not read, you could not play with them. So, the

people that could not read, they did not hire them. Because if they knew how the piece go, they could play it. You know, they call them routine musicians. People asked me now, "Why you never have any music in front of you?" I say, "I been playing these numbers all my life. I do not need anymore music."

So, around 1955 a friend of mine came from Europe and he said, "I heard you playing with that brass band." He said, "I really like the way you play that music." I said, "Well, I have been doing it all my life. I am not going to do nothing else." My brother-in-law changed his style, friends of mine changed their style, but I was able to eat everyday so I would not change my style.

So, this friend of mine, he said, "I will tell you what. You get your band together and I will record you." I said, "Well, you know, I am carrying the name right now, The Number Two Eureka Band" because I played with the Eureka Band and I had my band, too. Because with the Eureka did two jobs, I played one, they played one. When I get two jobs, I give them one. So I said, "Well, the oldest name in brass band is the Olympia Brass Band. It was organized in 1883. And when I was a teen-ager, about 16—15 or 16 years old—I played with the Olympia Serenaders. So there was no better name for me to take than Dejean's Olympia Brass Band. And we been going ever since.

The CHAIRMAN. Well, I am glad you are, because I am your greatest fan.

Mr. DEJEAN. I told the jazz club about 30 years ago, I said, "You live long enough—I am on top and I am going to stay on top." And I have been there and I am going to stay there. I do not have much longer to stay there. I am 81 years old, but I am going to be there. Thank you.

The CHAIRMAN. Thank you.

Ms. BOGGS. I thank all of you for your remarkable testimony and for your wonderful service and for the great joy and pleasure and satisfaction that you have brought to all of us. In every time in our lives when we have needed up lifting or needed consolation needed a little fun, you have always, all of you, have provided it for us. But most especially I thank you for your interest in the young people and in the real culture that is jazz, and the fact that we have to treat it as such in a holistic manner, and to bring the young people into the knowledge of what their great inheritance really is.

The CHAIRMAN. Thank you.

Gentlemen, thank you so much for your testimony. We look forward to working with you after this legislation passes in developing the jazz center so it will be able to do the outreach programs, be able to have the performances for not only the entertainment of people in this area, but all over the world. New Orleans is already recognized as the birthplace of jazz, as the place that has the best jazz in the world, but we want to even enhance that reputation by having this recognized as the place to come to hear the greatest jazz in the world, which I think it is now, but we will be even more so with the creation of this unit of the National Park Service.

So, thank you very much for your testimony. We look forward to working with you.

Mr. DEJEAN. I would like to tell you one more thing. You see a lot of people say Dixieland jazz, but it is not Dixieland jazz. Years ago when the first band went to Chicago, the fellows around there said, "What kind of music is that?" They said, "That is Dixieland music from New Orleans." So that is where the Dixieland come from, but the music is New Orleans traditional jazz. And every youngster you see blowing a horn right now, and the old ones too, have played with the Olympia Brass Band.

Thank you.

The CHAIRMAN. Thank you ladies and gentlemen.

[Whereupon, at 4:30 p.m., the hearing was adjourned.]

APPENDIX

ADDITIONAL MATERIAL SUBMITTED FOR THE RECORD

Buddy Roemer
Governor

Paul Hardy
Lieutenant Governor
and Commissioner

Henry Trudilo
Secretary

James F. Sefcik
Assistant Secretary

State of Louisiana
Department of Culture, Recreation and Tourism
OFFICE OF STATE MUSEUM

July 27, 1990

The Honorable J. Bennett Johnston
Chairman
Committee on Energy and Natural Resources
U. S. Senate
Washington, D.C. 20510-6150

Dear Senator Johnnston,

It was with great pleasure I received a copy of Senate Bill 2846, which you recently introduced concerning the preservation and interpretation of Jazz. This true American Art Form certainly can use some sponsorship from the Federal Government. I want to thank and congratulate you for taking the initial steps towards making this a possibility.

As Curator of the New Orleans Jazz Club Collections of the Louisiana State Museum; Editor of the Jazz quarterly, The Second Line; Advisory Board member of the William Ransom Hogan Jazz Archives of Tulane University; Board member of the New Orleans Jazz Club and Board member of the Louis Armstrong Foundation, I can testify to the esteem and importance with which New Orleans Jazz is regarded in every country of the world.

If the City of New Orleans has an international product to sell, it has to be Jazz. An interesting event occurred just last week at the Jazz Exhibit at the Old U.S. Mint Building. A young couple from Paris complete with back-packs, spent two hours viewing the Exhibit. I talked to them as they were leaving and asked where they were staying. They informed me that they were not sure yet, as they had come straight from the airport to the Museum!

I think your feasibility study on establishing "a new cultural park" has merit. However, I think that study should give long consideration to supporting the organizations in paragraph two of this letter. These people have been in the arena, fighting the battle for twenty, thirty years or more. They have finished their studies about what needs to be done long ago, and have been producing against long financial odds.

The New Orleans Jazz Club has published The Second Line since 1950. It goes all over the country and to twenty foreign countries. The Second Line is in imminent danger of folding because of printing costs. Funding would avoid that disaster.

The Archives at Tulane need help to continue cataloging and storing their material.

The Louis Armstrong Foundation is already working with traveling lectures and exhibits to the school system. To continue their projects, they need financial assistance..

The City of New Orleans already has the two top repositories for Traditional Jazz in the world. The NOJC Collections of the LSM is the only Jazz Museum. Tulane's archives house the most comprehensive collection of oral histories. There is not a day goes by that they do not provide some service.

Although I have no objection to new ideas and expansion of areas for the dissemination of information on Jazz, I would be extremely disappointed if a significant part of the study were not devoted to assisting the "proven veterans", who have been under-staffed and under-funded for much too long.

Thank you for the invitation to participate in this important project. I hope I can be of some continuing assistance.

Sincerely yours,

Donald M. Marquis
Curator
New Orleans Jazz Club Collections of
The Louisiana State Museum

Buddy Roemer
Governor

Paul Hardy
Lieutenant Governor
and Commissioner

State of Louisiana
Department of Culture, Recreation and Tourism
OFFICE OF STATE MUSEUM

Henry Trudillo
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James F. Sefcik
Assistant Secretary

1990 AUG -6 AM 10:43

SENATE COMMITTEE ON ENERGY AND NATURAL RESOURCES
RECEIVED
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WASHINGTON, D.C. 20510

July 30, 1990

The Honorable J. Bennett Johnston
United States Senate
Washington, D.C. 20510-1082

Dear Senator Johnston:

At the invitation of your son Hunter, I had the opportunity to attend the field hearing you chaired in New Orleans on Senate Bill 2846 that you introduced whereby a feasibility study on the question of establishing a unit of the National Park system centering on jazz should be undertaken. I warmly support such legislation for it is apparent to me that our jazz heritage is diffused in New Orleans and an attempt to bring together the disparate elements in a unified package would benefit virtually all components.

I would like to take advantage of your offer to receive additional testimony to urge consideration to some of the viewpoints expressed by Ulysses S. Ricard, Jr., Archivist for the Amistad Research Center at Tulane University. I am sure that all would agree that jazz obviously must be heard and performed for that is the obvious expression of jazz music. In addition, jazz must also be taught at all levels of our formal education system and disseminated broadly through informal channels as well. However, I urge that another consideration not be overlooked and that is the place of museums wherein the audio, visual, documentary, and artifacts associated with this part of the American aesthetic tradition can be most effectively combined and presented in such a manner that it can educate as well as entertain.

I submit that this is already being done at the exhibits housed in the Old U. S. Mint, part of the Louisiana State Museum. Moreover, the State Museum is planning to expand the area in the Mint dedicated to jazz and to incorporate, if possible, live performances in the building to complement the exhibition itself. Our tremendous photographic archive on jazz, manuscript and other materials, three dimensional artifacts such as Louis Armstrong's cornet and Bix Biedecke's piano to name just two, are on exhibition.

P.O. Box 2448 (751 Chartres Street)
New Orleans, LA 70176-2448
(504) 568-6967

No amount of money from the federal government can acquire the State owned properties or the records, photographs, and other materials housed elsewhere in New Orleans at Tulane, etc. Nor will reproductions or other exhibition devices employed, no matter how skillfully, be an adequate substitute for the real thing. I contend, therefore, that another jazz museum is not warranted but federal support for existing institutions is most welcome.

Many of us associated with the Louisiana State Museum have the fear that the intrusion of the National Park Service into the world of jazz is another step akin to the controversy surrounding the NPS free tours of the French Quarter. They are not needed and comprise unfair competition to existing institutions. Federal dollars would be better spent, in my opinion, along some of the lines espoused by Mr. Scott, Mr. Marcellis, and Mr. Baptiste, for example, at your hearing in addition to support outlined above.

I am ready to work with you, the Secretary of the Interior, and the forthcoming preservation of jazz advisory commission in any way feasible to assist in developing a sound plan for the future on this important matter.

Thank you again for the opportunity to be included in the official hearing record to be compiled by the committee on energy and natural resources.

Sincerely,

James F. Sefcik

James F. Sefcik
Director

JFS/lg

CITY OF NEW ORLEANS

VIEUX CARRÉ COMMISSION

1990 JUL 20 PM 2:26

SIDNEY J. BARTHELEMY
MAYOR

STEPHEN B. HAND
DIRECTOR

July 16, 1990

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The Honorable J. Bennett Johnston
Chairman
Committee on Energy and Natural Resources
United States Senate
Washington, D.C. 20510

Dear Mr. Chairman:

I have reviewed your legislation which will authorize the Secretary of Interior to undertake a feasibility study of creating a new unit of the national park system in New Orleans to commemorate the origin and development of jazz and believe this is a good idea and one which holds potential for the New Orleans community.

I believe the creation of an advisory commission is critical, and will help assure that local and private efforts are coordinated with any Federal role which is developed. Working together, I think we can develop a sound plan and one which will lead to supportive and complementary efforts.

It is a pleasure on behalf of the Vieux Carre Commission to endorse your legislation, and I look forward to working with you and your staff as this idea is brought to fruition.

I would appreciate your including this letter in the official hearing record on this matter.

Sincerely yours,

Stephen B. Hand
Director

SBH/shy

516 CHARTRES NEW ORLEANS, LA. 70130 (504) 528-3650

Hogan Jazz Archive

Howard-Tilton Memorial Library
Tulane University
New Orleans, Louisiana 70118-5698
(504) 865-5688

July 24, 1990

Senator J. Bennett Johnston, Chairman
United States Senate Committee on Energy
and National Resources
Washington, D.C. 20510-6150

Dear Senator Johnston:

On behalf of jazz lovers and scholars of the music in New Orleans, and everywhere, I would like to commend you on what strikes me as a most worthy and necessary piece of federal legislation. It is certainly gratifying to know that there is a champion of New Orleans jazz at work in the Senate, for this once embattled art form still needs all the friends it can get, especially if it is to remain a vital part of American culture, free from the threat of extinction.

The selection of a historic site in the city of New Orleans, and the guarantee of its integrity by the Department of the Interior, seems very appropriate and timely, as does its proposed use as a performance venue by the contemporary descendants of the tradition. I am particularly impressed by Section 1 (g), which has direct bearing on the work being done at the Hogan Jazz Archive and other kindred institutions, as well as by private collectors. Such facilities are greatly in need of support, both spiritual and material, especially with regard to conservation and preservation of existing materials. I do not, however, think that the establishment of another archival center in New Orleans would serve the best interests of the jazz community, especially considering the limited resources available for maintaining what already exists. The city already possesses two excellent archival collections--the Hogan Jazz Archive and the New Orleans Jazz Club Collection of the Louisiana State Museum--and they have served the needs of the local and international research community effectively for years. More useful would be creation of a directory of available facilities nationally and/or development of a national union catalogue of the materials contained therein. I do feel that educational exhibits, workshops directed at young musicians, seminars promoting the exchange of ideas, and musical performances would be more suitable, and would serve to make a thoughfully chosen historic site invaluable as a center for the celebration and appreciation of the jazz heritage.

With these thoughts in mind, I would like to extend my sincere and wholehearted endorsement of this bill to you and to the committee. I would also like to respectfully note that King Oliver was not, in fact, born in New Orleans but was instead a native of Abend, Louisiana (near Donaldsonville). The point serves to illustrate the way in which New

Council of Friends
Helen Art
Danny Barker
Henry Blackburn
Gigi Cavicchioli
Terry Deer
Lawrence Gushee
Samuel I. Hayakawa
Haywood Heiyer III
Godfrey Hirsch
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Leon Newman
Donald Perry
Al Rose
William Russell
David Sager
Jacob Sciamora
Plato Smith
S. Frederick Starr
Mary Tuma
Michael White

Orleans functioned as a cultural hub in relation to its hinterland: just as New Orleans bands brought the new sounds to audiences throughout the surrounding countryside, so, too, were they nourished in turn by the in-migration of young musicians like Oliver who helped to develop the idiom in its formative stages. Jazz is a music of which the whole state of Louisiana, and the nation, can be justifiably proud.

Respectfully,

Bruce Boyd Raeburn
Curator
Hogan Jazz Archive

Festival Productions Inc.
George Wein, President
311 West 74th Street New York, N.Y. 10023
212-496-9000
Cable Address -- Weinmuzik New York
Telex #234097
FAX #(212) 877-9916

26 July, 1990

J. Bennett Johnston, Chairman
United States Senate
Committee On Energy and Natural Resources
Washington, DC 20510-6150

Senator Johnston:

The Grand Canyon, Niagara Falls, Jazz Music. Which is better known and more identified with America throughout the world ? Which was uniquely a gift of the genius of the American people to the world ? Go anywhere in the world and say "New Orleans" to someone, and they will respond "Jazz" .

The unique melting pot of African and European culture that spawned American's indigenous art form some one hundred years ago in New Orleans is one of our country's most precious treasures, every bit as in need of nurturing and preserving and celebrating as a mountain or civil war battle field.

This great legacy is not only historic, but ongoing. A federally supported American Jazz Center in New Orleans is a brilliant concept that could not have come at a better time historically. Through the efforts of such organizations as the New Orleans Jazz & Heritage Foundation and its' Jazz School, University of New Orleans Jazz Studies Program, the Southern University of New Orleans Jazz Institute, and New Orleans Center For Creative Arts, just to name a few, New Orleans has become a focal point for jazz teaching and education to young people. These programs have brought forth Wynton and Branford Marsalis, Harry Connick, Jr., and the Dirty Dozen Brass Band, who are all helping to reshape the face and future of jazz music. This educational leadership is brought about by the incredible combination of jazz educators based in New Orleans: i.e. Ellis Marsalis, Danny Barker, Edward "Kidd" Jordan, Alvin Batiste, Michael White, etc.

In New Orleans: Phone – 504-525-3451 FAX – 504-566-7381
1209 B N. Rampart Street, New Orleans, LA 70116
P.O. Box 53361, New Orleans, LA 70153-3361

The artistry and teaching of these jazz masters embraces every phase of Jazz, particularly the styles of Traditional New Orleans Jazz unique in all the world. This legacy of Louis Armstrong, Buddy Bolden, Jelly Roll Morton, must not be lost with the last of the oldest generation. It must be passed along. The watchwords of the proposed Jazz Center then would be Education, Preservation, and Performance.

Nothing is more welcome in America today than our government taking a role in supporting indigenous American culture and art forms.

Of course I would be honored to be able to lend my experience and expertise to this undertaking in any way possible.

Yours truly,

Quint Davis

Quint Davis
Senior Producer
Festival Productions, Inc.

Producer/Director
New Orleans Jazz & Heritage Festival

LAYTON P. MARTENS
POST OFFICE BOX 6925
METAIRIE, LOUISIANA 70009

July 26, 1990

Honorable Senator J. Bennett Johnston, Chairman
Committee on Energy and Natural Resources
Washington, D.C. 20510

Dear Senator Johnston:

Relative to S.2846, this writing is to commend you upon your interest and initiative concerning interpretation, commemoration, origins, development and progression of jazz in the United States and your work toward establishing a unit of the National Park System to achieve this worthy goal.

There are many persons from many diverse groups who have been working in a similar vein for many years. Some of them include universities, private investment groups and civic organizations. Some are seeking public funding, some have already established private funding and seek government guarantor(s), while others have operated via private grants and foundations. Yet, they all share two common interests: The Community; and Music!

It is my sincere wish that your legislative efforts will prove to be the Godsend to correlate and coalesce the finest that Louisiana has to offer. Jazz has truly been an art form brought forth with participation from virtually every segment of our diverse cultural heritage. Let us now, in recognition of our unity through jazz, come together in the true spirit of cooperation to support S.2846 and see it to fruition.

Submitted for the official record this date

Yours truly,

Layton P. Martens

New Orleans Jazz Club
Founded 1948

828 ROYAL STREET
SUITE 265
NEW ORLEANS, LA. 70116

July 27, 1990

The Honorable J. Bennett Johnston
United States Senate
Washington, D.C. 20510-6150

Dear Mr. Johnston:

The New Orleans Jazz Club, established in 1948, encourages the preservation and appreciation of traditional New Orleans style Jazz. During the Club's 42 years we have sponsored numerous events, from concerts to lecture series to promote Jazz appreciation.

Several years ago the NOJC donated it's collection of jazz memorabilia to the Louisiana State Museum. That collection is currently housed and is on display at the Old Mint on Esplanade Ave. Included in this collection are rare instruments and instruments of many prominent musicians (Louis Armstrong's horn for example) as well as recordings, sheet music and other historically important items.

The New Orleans Jazz Club sponsors and produces a radio program of Jazz, which is aired weekly in New Orleans, and we are told is the longest running radio program of its type (WWL Radio). Each week the 1/2 hour program covers different subjects, sometimes a particular artist or a band or a certain time frame. This is a well received program and because of WWL's clear channel status has a listening audience far beyond the New Orleans area. In fact, judging by mail received, it can be heard in Florida, Arkansas, etc.

We have contributed to performances by local musicians and generally encourage their playing. Annually, we have a concert/party at which local talent is featured and we invite bands from other countries to participate. This is always a popular function, well attended and offers an opportunity for foreign bands to meet, and occassionally play, with local musicians.

The New Orleans Jazz Club publishes a magazine called "The Second Line". This magazine has been published by the NOJC since 1950. This chronicle of Jazz contains record reviews, discographys, interviews, newsnotes, articles of historical events and individuals along with photographs and maps.

"The Second Line" is the only oracle on traditional New Orleans Jazz. It combines historical perspectives from many sources to publish scholarly articles. The articles in this magazine are erudite as well as entertaining. Occassionally an article will arise by virtue of an interview with old musicians, their contemporaries, spouses, etc., as well as those that are derived from other investigative techniques. In fact, "The Second Line" represents the only publication dedicated to the preservation of traditional New Orleans Jazz offering

knowledgable articles and a chronicle of events that has proven valuable in establishing New Orleans Jazz's place in history. The Second Line has been recognized for its superior quality by the American Federation of Jazz Societies by awarding it with its "Best Jazz Publication" award.

Additionally, on a monthly basis the New Orleans Jazz Club sponsors a jam during which musicians stop in to play with others who enjoy playing New Orleans Jazz. The last Sunday of each month from 1:00 p.m. to 5:00 p.m. as many as 30 musicians show-up taking turns playing and enjoying the music.

Club Status - The New Orleans Jazz Club enjoys non-profit status with the Internal Revenue Service (501-C (3)) and is governed by a Board of Directors. The Board meets monthly to discuss the Club's business and plan functions. The Board is made up of approximately 11 club members who are elected to serve. Individual credentials vary but include an attorney, retired FBI agent, professional photographer, Museum curator, retired news reporter, salesman and computer analyst among others. Board members serve voluntary and receive no compensation.

For several years the New Orleans Jazz Club has envisioned a Jazz Center in New Orleans. We have tried on several occassions to generate interest in our proposal to no avail. We commend you on your efforts to help preserve an origianal American art form and to encourage a general appreciation for New Orleans Jazz.

We envision that such a center would serve three major groups; 1) Tourist 2) Musicians and 3) Researchers, historians and enthusiasts. We have formulated general ideas regarding design and content of this building and would be happy to discuss this proposal with the appropriate official.

In establishing the commission you have covered a large segment of the population that has an interest in New Orleans Jazz. We do feel however that an important group was overlooked, that being the "fan" of New Orleans Jazz. We feel that the addition of a representative to participate with this Commission would be beneficial. Along with this letter is more detailed information regarding the Jazz Center and a few copies of "The Second Line" for your inspection.

We would be happy to participate in this feasibility study.

Sincerely,

Marshall J. Ryals

Marshall J. Ryals
Second Vice-President
New Orleans Jazz Club

MJR/dps

JAZZ CENTER

TOURIST

1. Information Center to serve the tourist
   A. Information on musicians, bands and locations.
   B. Computer generated - information available on television screen similar to what we had at the World's Fair - Cross Reference.
   C. Provide maps.
   D. Sell records, cassetts and books.
2. Provide multi media show - theater style movie, slides, music for tourist and enthusiast.

PRACTITIONERS

3. Stage facility - for free preformances - maintain
   A. A list of musicians and bands who would like to perform in New Orleans schedule performances and invite out of state and out of country bands to participate.
   B. Encourage new and young musicians to play at the center.
   C. Conduct workshops by renown musicians.
   D. Encourage older musicians to come to the center and exchange ideas with other musicians

RESEARCH

4. Computerized Research Facility -
   A. List archives - Tulane, New Orleans Jazz Collection, Historical New Orleans Collection and others.
   B. Function as National Clearinghouse for historical information
5. Reserve space to House offices if we can attract National level funding for a National Center clearinghouse on jazz - encourage and promote individual clubs to preserve traditional - exchange ideas, information performances.
6. Jazz Hall of Fame

SCHOLASTIC

7. A. Scholarship
   B. Encourage the teaching of Traditional Jazz songs.

Location

The City of New Orleans owns property in the 400 block of Chartes St. just behind the old Wildlife & Fisheries Bldg. that was formerly the 1st District Police Station.

The property is currently not used as it is in need of extensive renovation. This property might be available under the proper circumstances, to locate the Jazz Center.

The Preservation Resource Center of New Orleans
604 Julia Street
New Orleans, Louisiana 70130
(504) 581 7032
Fax (504) 522-9275

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Vice President
Bonnie Sue Ivy
Treasurer
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Camille Strachan
Peter Trapolin

Executive Director
Patricia H. Gay
Assistant Director
Stephanie M. Mercer

Member of
The Chamber/New Orleans and
the River Region
Greater New Orleans Tourist
& Convention Commission
Louisiana Preservation Alliance
Preservation Action
National Trust for Historic Preservation

Remarks by Patricia H. Gay to be presented at National Park Service Hearing in New Orleans, Friday, July 27, on the feasibility of establishing a unit of the National Park System to interpret and commemorate the origins, development, and progression of jazz in the United States:

On behalf of the Preservation Resource Center of New Orleans I would like to commend those officials gathered here today for their interest in recognizing the importance of jazz in New Orleans and the need for better informing visitors and those who live here about its origin and development. In particular we commend you for addressing the need for the preservation of buildings long neglected that are of international importance because of the origin of jazz in this city. We respectfully submit the following:

The neighborhoods in which jazz developed should be an integral part of planning, and historic preservation a priority.

Cultural tourism will be greatly enhanced if the visitor can become more easily informed about the various sites and the development of jazz.

All efforts should be coordinated with local and state entities now in place addressing tourism and jazz in New Orleans.

Development of a jazz park would be enhanced if it were part of a comprehensive tourism development plan for the area, which could be developed by the Joint Center for Tourism Development in New Orleans, sponsored by Tulane University and the University of New Orleans, with many other co-sponsors. Encouragement of funding such a plan would increase chances of its development.

There is a critical need for identification of sites, many often vacant lots or occupied by more recent buildings, by erecting markers, and for improvement and protection of those sites wherever possible. Preservation of remaining buildings should be a major priority.

There is a need for printed material and for distribution.

State and local marketing should be encouraged to focus more on cultural attractions, including the origins and development of jazz in New Orleans.

Thank you.

LOUISIANA
JAZZ
FEDERATION

TO WHOM IT MAY CONCERN

RE: Bill #S.2846 concerning the establishment of a Jazz park authored by Bennett Johnston.

The La. Jazz Federation fully supports any effort to give Jazz its rightful acknowledgement as an American art form. Though a national jazz preservation park is a large step in the right direction, we would ask that all forms of jazz expression be given equal attention in the development of this project. The evolution of jazz is as important as the preservation of jazz. Every solo taken in performance is a story being told from the soul, this is what makes jazz the most creative form of music in the world. We thank all parties involved on pursuing this worthy endeaver.

Sincerely,

C Jason Patterson
Executive Director

P.S. we have 1100 on our mailing list ready to assist you.

P.O. Box 58041
New Orleans, LA
70158-8041

UPTOWN
Shepherd's Center

1990 JUL 31 PM 1:24

SENATE COMMITTEE ON ENERGY AND NATURAL RESOURCES
RECEIVED
AUG 15 1990
WASHINGTON, D.C. 20510

July 27, 1990

Senator J. Bennett Johnston
Chairman
Committee on Energy and Natural Resources
United States Senate
Washington, DC 20510-6150

Dear Senator Johnston:

I am pleased to read of your introduction of legislation to direct the Secretary of Interior to conduct a study on a new unit of the National Park system in New Orleans to create the origin and development of jazz.

I am excited about the second line tradition and about expounding on information about existing archives and their preservation.

Even though I will not be able to attend your hearing, I have encouraged our seniors at The Uptown Shepherd's Center to do so and will welcome any involvement you can personally send my way to help with this cause. Please feel free to call me at (504) 899-7796.

Sincerely,

Norma R. Nollmann
Norma R. Nollmann
Executive Director

6200 Saint Charles Avenue New Orleans, Louisiana 70118 (504) 899-7702

Al Rose
306 State Street
New Orleans, Louisiana 70118
(504) 895-5674

1990 AUG 13 AM 10:39

Aug. 31, 1990

Senator J. Bennett Johnston
U.S. Senate Office Building
Washington, D.C.

Dear Senator,

Pursuant to our discussion of S.2846 last Thursday, I am enclosing a ststement of my own views on the proposal. This, as you'll note, is not consonant with the views and attitudes expressed by most of your witnesses.

My own relationship to jazz is well enough known so that I feel that my views are of value to you in your considerations. It was a great pleasure to have the opportunity to speak with you. Don't hesitate to call on me for any information you might need.

Sincerely,

Al Rose

Re; Bill S.2846

Statement of Al Rose

This bill might be of genuine value to the jazz community, though it didn't put its best foot forward at the meeting of 7/26/90. It was certainly marred by racist overtones and a total lack of understanding of the nature and meaning of jazz.

The following points require resolution before damaging action goes forward..

1. The composition of your panel of witnesses, based, apparently, on "establishment" publicity, omits the most useful and competent jazz aithorities in New Orleans. The music is not, as Ellis Marsalis insists, "the broduct of the Black community. It springs from a multi-racial polyglot city of New Orleans--Not the product of a race, but of a place, the great city of its birth. Note: The first documemtable jazz band was Papa Laine's Reliance Band of 1892 which consisted of three white musicians and two Black ones. The first record of jazz music was "Livery Stable Blues", issued by Victor and performed by an all-white jazz band. They didn't steal it or the art form from Black contemporaries. The idiom is a perfect example of what can be achieved by all people working in harmony. When Louis Armstrong chose his All-Star band in 1946 it

was racially integrated. There are still, perhaps fifty, old jazzmen alive who participated in this creation.

2. With regard to expertise: There exists in New Orleans a coterie of genuine jazz authorities. They include; Don Marquis, curator of the New Orleans Jazz Museum, William Russell, founder of the Hogan Jazz Archive at Tulane, Richard B. Allen, curator of oral jazz history at Tulane University; Bruce Raeburn, curator of the Tulane Archive. None of them will assert that "Jazz can't be defined". as one of your panelists who presents himself as an educator said in the meeting. How anyone can have the effrontery to teach classes on a subject when he doesn't even know what it is is beyond me. This man and his colleagues, out of obvious self-interest, attempt to use the term as an umbrella to cover their own musical experiments which are not jazz, jazz related or jazz derived.

3. Before proceeding, it is essential that when we use the word "jazz", we must define it. I offer herewith the definition which is used by the City of New Orleans to answer queries. I supplied it in 1976.

> Jazz;noun. Any known melody performed by two or more musical voices improvising collectively primarily in 2/4 or 4/4 time, and syncopating.

Any music performed outside this format is already a

S.2846
Al Rose

part of some other musical discipline and we've got all we can do to fight off the many claimants to the use of the word.

Actually, genuine jazz in New Orleans needs only elementary assistance. The Hogan Archive at Tulane University--the best such facility in existence--always needs personnel for filing and cataloguing. The Louis Armstrong Foundation in the U.S. Mint has many wortho while projects afloat which it is handling very well.

We might consider the value of a dance pavillion at Lincoln Beach and/or a Jazz Hall of Fame. The actual music is hasrd to come by. You're probably unaware that up to 1976 I was producing LP's of authentic jazz for the Department of Commerce and Industry which they considered their most cost-effective giveaway items. I discontinued these because I could no longer put a band together of adequate quality. This is not a resource that replenished itself. The schools can turn out pop musicians of varying appeal but so far have not produced a single jazzman.

I cartainly hope you'll take this statement into account in your deliberations. Money can often do more harm than good, according to the situation. I wouldn't like to see bad music prliferate in New Orleans as it's been doing for these past two deaades/,

Al Rose

Festival Productions Inc.
George Wein, President
311 West 74th Street New York, N.Y. 10023
212-496-9000
1990 JUL 31 AM 10:4 Cable Address — Weinmuzik New York
Telex #234097
FAX #(212) 877-9916

26 July, 1990

J. Bennett Johnston, Chairman
United States Senate
Committee On Energy and Natural Resources
Washington, DC 20510-6150

Senator Johnston:

The Grand Canyon, Niagara Falls, Jazz Music. Which is better known and more identified with America throughout the world ? Which was uniquely a gift of the genius of the American people to the world ? Go anywhere in the world and say "New Orleans" to someone, and they will respond "Jazz" .

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This great legacy is not only historic, but ongoing. A federally supported American Jazz Center in New Orleans is a brilliant concept that could not have come at a better time historically. Through the efforts of such organizations as the New Orleans Jazz & Heritage Foundation and its' Jazz School, University of New Orleans Jazz Studies Program, the Southern University of New Orleans Jazz Institute, and New Orleans Center For Creative Arts, just to name a few, New Orleans has become a focal point for jazz teaching and education to young people. These programs have brought forth Wynton and Branford Marsalis, Harry Connick, Jr., and the Dirty Dozen Brass Band, who are all helping to reshape the face and future of jazz music. This educational leadership is brought about by the incredible combination of jazz educators based in New Orleans: i.e. Ellis Marsalis, Danny Barker, Edward "Kidd" Jordan, Alvin Batiste, Michael White, etc.

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P.O. Box 53361, New Orleans, LA 70153-3361

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Nothing is more welcome in America today than our government taking a role in supporting indigenous American culture and art forms.

Of course I would be honored to be able to lend my experience and expertise to this undertaking in any way possible.

Yours truly,

Quint Davis
Senior Producer
Festival Productions, Inc.

Producer/Director
New Orleans Jazz & Heritage Festival

AQD/ej

August 30, 1990

The Honorable J. Bennett Johnston
United States Senate
136 Hart Street
Senate Office Building
Washington, DC 20510

SUBJECT: S.2846, REGARDING A STUDY TO COMMEMORATE THE ORIGINS, DEVELOPMENT AND PROGRESSION OF JAZZ IN THE UNITED STATES

Dear Senator Johnston:

We would like to add our voice in support of S.2846. However, we request that the scope of your proposed study for a National Jazz Preservation Park be refined and at the same time, help us solve some serious problems we are confronting on Canal Street.

Attached, please find two copies of our "Canal Street...2000" Report which includes a Position Paper endorsed by both the Retail Initiatives Committee and the Downtown Development District Board of Commissioners.

The Downtown Development District has just completed this extensive study of Canal Street which contains amongst it major recommendations that an Entertainment District be established in the area of Canal and Basin Streets. The primary purpose of this specific proposal is to anchor the street so that more of our visitors will be attracted towards the lake-side of Canal Street, create increase merchandising opportunities for the various retailers along the street and arrest the deterioration which is creeping onto our "main street".

The timing of your legislation as well as the thrust of your legislation is potentially ideal in this situation.

ddd®
DOWNTOWN DEVELOPMENT DISTRICT
301 Camp Street
New Orleans, LA
70130-2898
(504) 561-8927

BOARD OF COMMISSIONERS
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Executive Director

The DDD's Canal Street...2000, the Urban Land Institute's Canal Street Study of 1989, as well as the Growth Management Program for the downtown area, have all pointed to a need for an established entertainment area in the vicinity of Canal, Basin and Rampart Streets.

Ideally, we would like to have your legislation amended so that it would include the following:

1. Have the geographical area of the study limited to the corridor of Canal, Basin, North Rampart Streets to Louis Armstrong Park. It could be extended to go up to Perdido Street or Poydras Street on the uptown side. There is a historically jazz-significant structure at Perdido and South Rampart Streets. (See attached map)

2. The scope of the study should include a definition of the logical components of the entertainment district/National Jazz Preservation Park. This should include a proposed Grammy Hall of Fame, a proposed Jazz Museum as well as other entertainment elements which will compliment a National Jazz Preservation Park. (See especially pages 43, 44 & 45 of "Canal Street...2000")

3. With these proposed changes it would seem appropriate to have representation on this commission which would be skewed to New Orleans/DDD interests who are knowledgeable about Canal Street, jazz experts and perhaps an expert on historic preservation.

To facilitate your review, specific references to the Entertainment District in the "Canal Street...2000" are on these pages: 1, 2, 11, 12, 15, 17-19, 22, 29-33, 38-40, 43-45 and 52.

Also attached is a map which is color coded and which is intended to assist in tying together your S.2846, our "Canal Street... 2000", and the Jazz Related Sites Study by Jerde and Treffinger, 1990.

I look forward to assisting you further on this. Please give me a call.

Sincerely,

Jay Hebert

Jay F. Hebert
Project Director
Retail Initiatives Committee

JFH/cgp

Attachments

6913 West Barrington Court
New Orleans, Louisiana 70128
504-241-3812

United States Senator
Bennett Johnston
Committee on Energy and National Resources
Washington, D.C.

Dear Senator Johnston,

This document is sent in response to S. 2846, legislation proposal to create a new unit of the National Park System in New Orleans to preserve, interpret, and commemorate jazz.

Percussion Incorporated is a performing music organization that is dedicated to preserving the art of percussion. Our first performance was in Congo Square in August 1985. Since March 1989, our group has held weekly free percussion workshops in Congo Square (this project has been partly funded by grants from the New Orleans Jazz and Heritage Foundation). This is the longest weekly on-going program that has taken place in Armstrong Park since its construction. We are proud of our efforts to revive the cultural and spiritual energies of Congo Square 182 years since its beginning. Percussion Incorporated feels that we are the Stewards and Guardians of Congo Square.

It appears this legislation is pointing towards Armstrong Park as the site for the Jazz Park proposed. I know this has not been officially decided, but we all know Armstrong Park is the most obvious choice for such a National Park.

Our primary concern is that New Orleans' African-American community in general and Treme in particular be economic partners in the development of a Jazz Park that owes its creation to the African diaspora. In order to accomplish the empowerment of our community, it is important that diverse voices in New Orleans be a part of the committee that will study the feasibility of site and programming.

Percussion Incorporated has particular interest in how the Preservation of Jazz Advisory Commission is selected. Of great interest is the one member with recognized expertise in cultural and folk life preservation and interpretation. The committee should have at least two members with such expertise. We also have several recommendations

of people who we feel truly represent this area. Our recommendations are:

1. Luther Gray - Precussion Incorporated, President

2. Cyril Neville - or an authorized representative from New Orleans Musicians' Organized (NOMO).

Please inform us as to how to contact the Secretary of the Smithsonian Institution so that we may make our recommendation known to the appropriate agency.

Please read the enclosed information documenting our involvement in Congo Square.

In closing, Percussion Incorporated has shown our commitment to re-discovering the origins of Jazz with particular attention to its significant African/Caribbean influences. We also would feel quite insulted if our organization or the individuals recommended earlier are not consulted about this important seat on the Advisory Committee. We appreciate your interest in creating a Jazz Park and optimistically look forward to working in partnership with the Federal Agencies involved in this undertaking. Thank you!

Sincerely,

Luther S. Gray

Luther S. Gray
Percussion Incorporated, President

JULY 15, 1990

PRESS RELEASE

PERCUSSION INCORPORATED is sponsoring the CONGO SQUARE PERCUSSION WORKSHOP every Saturday from noon to 2 p.m. This free workshop is held in historic Congo Square inside Louis Armstrong Park. Classes started on March 17th and will continue through December 1, 1990.

This workshop is in its second year and has been extremely successful in resurrecting the tradition of drumming in Congo Square that goes back to 1806.

PERCUSSION INCORPORATED has spent the last two years researching the cultural and historical legacy of Congo Square. In the fall of 1990 the group will release an album that will document the strong African and Caribbean influences that can still be found in New Orleans music and culture.

The workshop and album project are made possible through a grant from the New Orleans Jazz and Heritage Foundation. For more information call (504) 241-3812.

End black-on-black violence, Farrakhan says

LISA FRAZIER
Staff writer

A lack of self knowledge and of respect has turned blacks to their own worst enemies, ation of Islam Minister Louis rrakhan told a crowd at Municipal Auditorium Saturday eve-ng.

"We're killing our youth," Farkhan said. And most killing is ne by people younger than 35, said.

Farrakhan's message in the cked, security-tight auditorium ped a day of activities med to urge an end to black-black violence in New leans.

"In New Orleans there has en one murder for every day of e year," Farrakhan said. "New leans is about to break the old ord from last year.

"Nobody is crying out," Farkhan said. " But this is going on cities throughout America black people killing black peo-."

Whites have oppressed blacks America and deprived them of owledge of their true history, said. And out of hopelessness, cks have begun to feed upon ch other, he said.

"In the white man's world, he esn't want to see a black man th dominion," he said. "White n feel threatened when a black n stands with power."

Blacks have lost faith in reli-ous and political leaders who ve not shown strong lead-dup, he said.

"Government, religion, politics, ucation have not done right by e people," he said. "You have come the enemy of the people."

Throughout his speech, Farkhan related his message to the ble and warned that much of e destruction today is proph-

Members of Percussion Incorporated demonstrate their talents during Louis Farrakhan's Family Day in Armstrong Park

STAFF PHOTO BY [illegible]

"America is under divine judgment," he said.

Thunderous applause often interrupted Farrakhan's message. Young members of the Nation of Islam, dressed in suits and bow ties, lined the stage with their leader and in military style sat at attention throughout the speech and rose quickly when the crowd jumped to its feet.

Earlier Saturday in Louis Armstrong Park, the atmosphere was more relaxed at the Black Family Day, which featured musical entertainment, dance, black art and food.

Coordinator Alma Watkins, who estimated about 100 attended, said she recruited much of the entertainment for the day from the streets where many young blacks perform.

"It has been a beautiful day," she said.

The entertainment ranged from gospel music to rappers, a cappella singers to bands.

Early in the afternoon Ivory Jean Smith, 7, strolled to the stage and sang a gospel song. To her, it summed up the event.

"It's about God," she said afterward, waving a small red, black and green [illegible]

rial to be here because God has blessed us.

"But people are killing each other. I would say stop the killing because it's not a good thing."

Her grandmother, Jean Smith, 61, of Algiers, hugged the child with pride.

"I know a 7-year-old wasn't supposed to understand," she said. "But I know she under-

84

STATEMENT BY THE CHAMBER OF COMMERCE/NEW ORLEANS AND THE RIVER REGION

HARRIS REA, CHAIRMAN, MUSIC INDUSTRY SUBCOMMITTEE

P.O. Box 30240
New Orleans, LA 70190
(504) 527-6900

Thank you for this opportunity to submit testimony on behalf of the Chamber of Commerce/New Orleans and the River Region, supporting S.2846 that will require a study on the feasibility of establishing a new unit of the National Park System in New Orleans to preserve, interpret and commemorate jazz.

Many statements concerning S.2846 have already underscored the historic, artistic, educational and cultural value of jazz. The Chamber wishes to recognize the great economic value of jazz as well.

One potent economic benefit of jazz is its export value. The dominance of American television, entertainment, movies, and music in the international market is nearly complete. Global markets are hungry for American music, especially jazz. Based on the latest figures, worldwide jazz record sales approached $2 billion for 1989 with USA distributors reporting music export sales up as much as 40% from a year ago.

Since the 1920's when New Orleans jazz first swept the Continent, jazz has been idolized by Europe. European music publications in languages from Dutch to Polish regularly honor our music. London supports more than 120 jazz clubs and pubs, more than even New Orleans itself.

Jazz also pervades the European festival circuit drawing millions of adoring music lovers. This summer hundreds of American jazz artists were featured at such celebrations as "New Orleans Music Ascona Jazz Festival," "New Orleans Meets Zurich Festival," "Montreaux Jazz Festival," "North Sea Jazz Festival," the "Glasgow International Jazz Festival," and dozens of others.

Even more remarkable is the voracious appetite for jazz in Japan. The original American music form is frequently featured on Japanese radio and television shows in commercials for products ranging from cigarettes to health tonics. Thousands of fans each year crowd Japan's three international jazz festivals and dozens of smaller concerts. Each month international jazz buffs scoop up more than 400,000 copies of Swing Journal compared to 110,000 issues sold by the leading American jazz publication, Downbeat. Jazz coffee shops dot most Japanese cities with more than one hundred listed in Tokyo alone.

This growing international jazz affection ensures a booming multi-billion dollar overseas market for new records and concert tours in the decade to come.

Jazz also plays a prominent economic role at home in New Orleans. Tourists cite jazz as one of the two main reasons, along with food, for flocking to New Orleans by the millions each year. The annual New Orleans Jazz and Heritage Festival in its 22nd year, is now recognized as the world's premier music event, drawing a record 329,000 fans from around the globe, April 27 - May 6, 1990, and directly generating more than $30 million for the local economy.

Collectively New Orleans and Louisiana recording artists sold more than $100 million of albums worldwide in 1989, with Grammy winners Wynton Marsalis, Branford Marsalis, Harry Connick Jr., Dr. John, and best-selling jazzmen Terence Blanchard, Donald Harrison, Henry Butler, the Dirty Dozen Brass Band and others garnering more than half those sales. Harry Connick Jr.'s jazzy soundtrack from the film When Harry Met Sally... went gold in early 1990 with 700,000 copies sold.

Most importantly jazz can be a catalyst for regional prosperity. Cities such as Los Angelos, New York, and Nashville clearly demonstrate that a music industry can be a major economic contributor. Songwriting, publishing, promotion, artist management, booking, touring, recording, and a host of support services have created a billion dollar business for Nashville and have established it as the world center for country music. With all of our deep music heritage, international music popularity, and abundance of modern music talent, there is no reason why New Orleans can't capitalize on its great American national treasure and become recognized as the World center of jazz.

The Chamber/New Orleans and the River Region endorses S.2846 as a means to preserve, interpret and commemorate jazz, and as a stimulus for maximizing New Orleans' richest untapped resource.

4331 Walmsley Avenue
New Orleans, LA 70125
August 10, 1990

Honorable J. Bennett Johnston
500 Camp Street
New Orleans, Louisiana 70119

Dear Senator Johnston:

Establishing a unit of the National Park System in New Orleans to commemorate, preserve and interpret jazz is a very commendable undertaking. But, I am inclined to support Mr. Ricard's position of establishing a new unit commemorating the accomplishments and uniquenesses of Louisiana's African-American culture. As an educator that advocates the inclusion of jazz into the curriculum of our state's young people I feel you would be doing them a tremendous disservice by not presenting jazz for what it truly is - a musical by-product of the oppression African-Americans experienced over one hundred years ago.

Careful consideration should be taken in not duplicating services which are currently available. This unit if established must address all aspects of the African-American experience. Not just those which are currently in vogue. As John Scott stated,"Folk art is neglected" and "The African-American experience was not a part of the education of our students until recently and now, only marginal." This is an area of serious concern that must be addressed.

Other areas of the Louisiana African-American experience that should be considered for inclusion are: visual artists, literary artists, zydeco music, New Orleans Mardi Gras Indian tradition, Social and Pleasure Clubs, Benevolent Societies, Creole culture, etc.

Enclosed you will find information that subtantiates my commitment to the preservation of jazz as well as the development of future jazz audiences. Often, the needs of the very young child are neglected. It is imperative that the needs of the very young be addressed. An awareness and appreciation of jazz as well as other aspects of the African-American experience should begin when students enter school. High school is simply to late to begin.

In closing, I would like to volunteer my services to the committee you select to address the needs of young children as, well as, in any other way needed.

Lots of luck with, S. 2846!

Yours very truly,

Cherice Harrison-Nelson

Cherice Harrison-Nelson

Times-Picayune
October 13, 1988

Custodian Nelson Thompson and teacher Cherice Nelson work together on bows for the students' jazzy umbrellas

Jazzed-up class teaching notes on N.O. history

By LYNNE JENSEN
Staff writer

While other students spent last week coloring the Nina, Pinta and Santa Maria for Christopher Columbus Day, Cherice Nelson's third-grade class at Gayarre Elementary in New Orleans discovered jazz.

October is Jazz Awareness Month in New Orleans, and for six years Nelson has devoted the time to teaching her students about "music that was born here and we often take for granted."

This year, a $960 grant from the Jazz and Heritage Foundation is enabling Nelson to expand her jazz program to include grades 1-6.

"If every year I can touch 800 children I'll have created a real appreciation for this art form born in New Orleans," Nelson said. "Then maybe so many musicians won't have to leave."

'If every year I can touch 800 children' I'll have created a real appreciation ... Then maybe so many musicians won't have to leave.'

Teacher Cherice Nelson

Now's the time to start teaching these children about jazz — not when they're 15 or 16," Nelson said.

Eight-year-old Marvin Keller sat at his desk flipping through a stack of jazz albums until he got to the one with the Preservation Jazz Hall Band on the cover.

"Look, Sweet Emma!," he said pointing to singer and piano player Emma Barrett, known for her bell studded skull cap and red garters. "And I like Papa Celestin, too," Marvin said. "I want to play the trumpet."

Marvin said he likes coming to school to hear jazz, since he doesn't have any jazz albums of his own. He is hoping someone will buy him some so he can play them on his grandmother's record player, he said.

"Maybe I'll get some (jazz albums) for Christmas," he said.

Listening to jazz records is just one of the activities Nelson has planned for the next few weeks at the school at 2515 N. Robertson St.

There will be a video presentation by Nelson's brother and jazz saxophonist Donald Harrison, a photo exhibit by Michael Smith, and the children will fill the cafeteria for concerts by local musicians, including Alvin "Red" Tyler, Germaine Bazzle, Amasa Miller, Reggie Houston, and Ellis Lo and Danny Barker.

The Barkers are among jazz

See JAZZ, next page

Third-graders at Gayarre School test umbrellas they made for Jazz Appreciation Month

STAFF PHOTOS BY LYNNE JENSEN

Jazz

From Page 1

greats several students will imitate for the rest of the school. Tyler, Barrett, Bessie Smith, Louis Armstrong and Sidney Bechet will be portrayed.

Third-grade student Latisha Jones said good grades helped her get picked to play the part of Ella La.

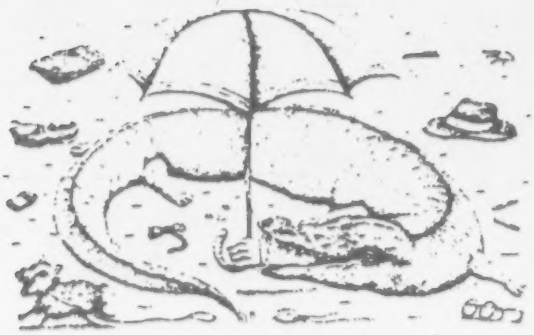
"I like the way she shimmies," 8-year-old Latisha said about the 75-year-old singer and wife of 79-year-old guitarist Danny Barker.

The jazz program will end Oct. 27 with Gayarre students serenading to the beat of several local brass bands.

Decorating 960 plastic second-line umbrellas takes team work, so custodian Nelson Thompson and patrol guard Dessie Batiste came to Nelson's class to help snip and glue satin ribbon for streamers and bows.

"We did this years ago," Batiste said as she, Nelson and Thompson recalled growing up in families with men who are Mardi Gras Indians.

"There are so many traditions to keep alive here," Nelson said.



7/6/90

Ms. Laura Hudson
c/o Senator Johnston
U.S. Senate
Washington, D.C. 20510
202/224-6060

Re: National Jazz Park in New Orleans

Dear Laura:

Thank you for contacting me about the Jazz Park bill you are working on. As you will notice from the enclosed two documents I have given the subject considerable thought. I am particularly interested in preservation and preservation sites.

I think you will be very interested in the information and ideas included in my two papers. **New Orleans' Hidden Carnival** explains how completely Black culture has been segregated and denied equal access to the media and financial aid from the government, and my **Proposal for Development of Armstrong Park as a City Park for Traditional New Orleans Music and Cultural Heritage** offers the ideal solution to the resulting problem.

If we can find a way to eliminate the burdensome fees for the monitoring (required by the City) of Carnival celebrations by the Black community not occurring during the "official" season, we will have done a great service to New Orleans. If we can bring about proper dedication and usage of Armstrong Park, as outlined in the enclosed paper, we will be remembered and thanked for all time by future generations who will harvest the benefits.

The City, along with the National Park Service, and/or the Federal Government, are the most appropriate entities to accomplish the necessary configuration and usage of the Park--not profit driven, outside investment groups. Ideally, Armstrong Park would be operated somewhat like other City Parks, but would need to be very carefully set up in order to insure proper representation and balance (including reparations to Black culture) of the various ethnic interests involved.

Cordially,

Michael P. Smith
Ph:504/866-8940

B-6 SUNDAY, APRIL 8, 1990

The Times-Picayune

African-Americans left out

New Orleans

Re Bruce Eggler's March 26 article on Jean Lafitte National Historical Park and Preserve:

The Jean Lafitte National Historical Park, headquartered in New Orleans, is now 12 years old. In that time the National Park Service has opened cultural centers in several locations in South Louisiana, including four (two operational, two planned) dedicated to Cajun culture, two dedicated to Native American culture and one Isleno cultural center and museum. It has plans to open two more dedicated to Italian- and German-Americans.

All these centers are supported with funds from the federal government.

While the aforementioned groups have made important contributions to Louisiana, why has no center been dedicated to the history and culture of Louisianians of African descent? This is outrageous!

Over half the population of New Orleans is of African descent; one-third of the state's population is of African descent. The contributions of persons of African descent in New Orleans and Louisiana cannot be denied.

Many of the things for which New Orleans and Louisiana are most famous have their roots in African and African-American culture. The history and culture of African-Americans merit the National Park Service's attention.

The National Park Service's objective in Louisiana should be to educate the American public about all of Louisiana's ethnic groups. Its work in South Louisiana should be balanced. It should not serve as a cheerleader for any one ethnic group.

Ulysses S. Ricard Jr.
Assistant Archivist,
Amistad Research Center

PROPOSAL FOR DEVELOPMENT OF LOUIS ARMSTRONG PARK AS THE CITY PARK FOR NEW ORLEANS MUSIC AND CULTURAL HERITAGE

With cultural heritage now being a primary potential tourist attraction in New Orleans, and a vast underdeveloped economic resource, Louis Armstrong Park could best serve the community and the city as a location for presenting and highlighting our rich cultural heritage.

Various propositions to date to develop Armstrong Park as a major theme park offering standard commercial food and entertainment, primarily for mass tourist consumption, have met with firm and reasonable opposition from the Treme community which surrounds it. Armstrong Park now languishes tragically under-used, the surrounding community is not nourished by it--is even systematically discouraged from using the facility--and the diverse cultural attractions of the city remain secret, isolated, practically unknown, a veritable mystery to residents and visitors alike.(See accompanying paper)

New Orleans is well known the world over for its cultural heritage, food, and music, yet tourists, conventioneers and travelers visiting our city search in vain for authentic examples of our finest attractions. Visitors don't know where to find the "real thing"--food, music, culture, and entertainment suitable to their taste and expectations. They leave the city frustrated, knowing little about what makes New Orleans unique and wonderful. Only during Mardi Gras or Jazz Festival can visitors interested in our cultural heritage and music visit the city with any surety of fulfilling their rightful expectations.

The development plan here proposed will solve both these problems. Develop Armstrong Park as the official City Park for New Orleans Music and Cultural Heritage, a "homegrown" sanctuary designed to pinpoint, encourage, and highlight the most authentic music, entertainment and cultural arts of our City, fostering pride and appreciation for our own cultural heritage. Armstrong Park could become an authentic New Orleans jazz & heritage festival, continuously presenting and highlighting our finest regional attractions, serving the highest and best recreational interests of residents and tourists alike, all year long. The Park would symbolize the "heart" of the City for residents, and serve as the portal to "authentic" New Orleans for the cultured tourist. The Park would become a means, not an end, to discover and experience cultural recreation and entertainment in New Orleans, thus serving the city at large, rather than than the entrepreneurial interests of the outside developers.

If this proposal is implemented New Orleans could protect, encourage, and make visible the stylistic and cultural variety that makes life here unique. New Orleans could easily become the "Mecca" for cultural heritage tourism in the United States--especially black cultural heritage tourism--and the results of this would benefit and profit everyone.

New Orleans culture is now achieving considerable national and international attention as a result of local stars such as

Wynton Marsalis, the Neville Bros., and Donald Harrison, Jr. among others. Because of a rapidly developing international interest in the expressive folk-culture of our Afro-American community, such as Second-Line parades and Mardi Gras Indians (our living jazz heritage), New Orleans is now considered a cultural heritage hot spot. Because of our extraordinary number of high quality restaurants, New Orleans is now being recognized as one of the culinary capitols of the world. Because of our international ambience, and other cultural attractions New Orleans is a prime tourist and convention destination.

It should be noted that Louisiana was featured at the Smithsonian Folklife Festival in the summer of 1986, and that New Orleans music is now featured at most of the great music and folk festivals around the world. Today there are ever increasing numbers of documentary teams from all over the world coming to the City to record authentic examples of our music, food, and cultural heritage for appreciative foreign audiences. I have served as principal consultant for many of these documentary efforts, including a recent documentary by the National Geographic Society on the Mardi Gras Indians. Ironically, many things these outside teams document and record--the things about our city which they always find most unique and interesting--are little known and understood in the city, and are not encouraged, not promoted, and are even institutionally oppressed by the city (see accompanying paper).

Because of this oversight, the city is unable to make reasonable preparations to properly accommodate the interests of cultured tourists coming to our city as a result of all this new publicity--people who seek contact with "authentic" New Orleans. As things are now, once the tourist gets here--with the exception of the services of the Jean Lafitte National Historical Park and a few other non-profit entities--they are obliged to rely largely on the representations of the commercial media and elite groups, information which is entirely biased and inadequate.

Proper development of Armstrong Park would solve this problem. Armstrong Park would be an ideal "tasting" and educational center--a place to sample our food and music, and to gather information about our City making visitation more productive and pleasant to individual tastes. Armstrong Park could be a convenient facility to coordinate the recognition of, and provide proper representation of our music, food, entertainment arts, and culture. It could be a "tasting" or "sampling" facility, a place where one could come to learn about the city "first hand."

Food, music, craft, and arts booths in the Park could be designed and managed in such a way as to introduce locals and visitors alike to the wonders and resources of our city. Restaurants and/or performance installations could be designed and managed so as to introduce people to the existing, contemporary food, music, and arts venues in New Orleans--clubs, restaurants, churches, ethnic or theme festivals, Second-Line parades, special events, etc. Cultural attractions throughout the

city and surrounding areas could be highlighted and presented in an intelligent, dynamic, and ever changing panorama throughout the year. Outstanding performance groups from around the world could be presented regularly there in order to nourish the local imagination.

Louis Armstrong Park is the appropriate location to achieve these things most efficiently, with minimal capital outlay. It is the ideal location (between I-10 and the French Quarter) to serve as the "gateway" to the City and "threshold" of the French Quarter--by providing an information and educational centers for both visitors and residents, and parking facilities with convenient shuttle service into the City. It can be endowed with tenants and facilities which would provide all kinds and levels of access to, examples of, and information about our city. It would serve the promotional interests of all organizations in the city devoted to heralding our cultural, entertainment, and business resources. Such a facility would help bring about the following, much needed improvements:

1. Implement projects and ideas that will develop, organize, unify, improve, and enhance cultural arts, music, and entertainment enterprise in the City.
2. Establish a positive working relationship between the City administration and traditional cultural and social organizations which sponsor events, parades, and other activities featuring live music and performance arts.
3. Establish a positive working relationship between arts sponsors, arts organizations, the New Orleans business community, and educational institutions.
4. Promote and advertise New Orleans music, entertainment, and cultural arts locally, nationally, and internationally.
5. Raise the level of professionalism in music, arts, and entertainment through increased educational programming.
6. Promote New Orleans cultural heritage and music as a means for increasing tourist visitation to the City, and appreciation of our living heritage.
7. Provide outreach and information outlets for all organizations in the city involved in any way with cultural heritage, music, tourism, and related industries in the region.

DISTINGUISHING FEATURES OF THIS PROPOSAL:

1. OPEN TO THE PUBLIC FREE OF CHARGE, 8 a.m. - 1 a.m., 7 days o week, except for rare instances when the entire Park might be booked for large commercial events producing significant income for the Park.
2. DOES NOT REQUIRE LARGE OUTLAY OF CAPITAL FUNDS OR OUTSIDE MANAGEMENT. This plan utilizes and builds upon existing structures and tenants. It can be initiated through free advertising and promotional resources available from both commercial and community media. It utilizes natural alliances between musical, educational, cultural, and tourist organizations.
3. IT IS BASED UPON A CONSENSUS OF COMMUNITY INITIATIVE. There

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are no features objectionable to the surrounding community, and it includes the best and most realistic features of all earlier proposals.

4. THE MANAGEMENT BUDGET CAN BE GENERATED THROUGH CONCESSIONS AND USAGE. It would allow a natural and gradually increased usage and would generate its own funds for development. The Park would become a major instrument for needed promotion of New Orleans music and cultural heritage. It would soon become a unique urban park of national and international stature.

5. THE ESTABLISHMENT OF THIS SORT OF COMMUNITY FESTIVAL AND INFORMATION CENTER WILL NOT TRAUMATIZE THE SURROUNDING COMMUNITY. The organic growth implicit to this sort of indigenous festival would also allow a more natural and harmonious growth and development of the surrounding community of Treme than the major commercial developments now being contemplated by the City. The surrounding community could be developed concurrently. Being properly educated about the historical significance of the Treme community, visitors would be more likely to walk into the community to visit restaurants and clubs, and to shop.

REVENUE PRODUCING FEATURES:

NOTE: for the Park to work efficiently and viably it must be considered in its entirety--including the Municipal Auditorium, the Performing Arts Center, the Treme Community Center, the Jazz Complex, Congo Square, etc., and the surrounding open Park areas--all being considered integral units in a unified vision of the Park.

1. PROPER UTILIZATION OF EXISTING PARKING FACILITIES: The Park has approximately 1025 parking spaces--largely unused except for special events. Several years ago the National Park Service expressed great interest in involvement in the Park. It was suggested that they could erect signage on the I-10 expressway advertising an exit on Orleans Avenue for parking and information facilities in Armstrong Park as the "GATEWAY TO NEW ORLEANS." At that time the Director envisioned that the Jean Lafitte National Historical Park would utilize the opportunity to have a central information facility and contribute to the building of a museum of African-American heritage in the Park. National Park Rangers could provide all kinds of information about the city and region, and public transportation would be convenient to all parts of the city.

The parking facility, with appropriate advertising and shuttle service, would relieve traffic problems in the French Quarter, expected as a result of the new aquarium and other riverfront developments. Additionally, this concession could generate as much as $8000 a day (1025 spaces @ $5/day and $3/night). Operating at 90% capacity it would gross $2,628,000 per year.

2. JAZZ COMPLEX (The Fire House, Perseverance Hall #4, Reimann House, Rebassa House, and the Kitchen Building): The Jazz Complex could be a paid admission facility housing a Jazz Museum, a bar and restaurant with performance space in the patio, educational

and research facilities, and an "official" merchandising outlet. The Jazz Complex must be considered as the heart of Armstrong Park. Traditional New Orleans Jazz and dance could occur continuously in the central patio. Much of the original PROGRAM PLAN FOR THE JAZZ COMPLEX, Phase 1 (produced by Al Rose, paid for by the City of New Orleans), can be utilized as a guide for developing this space. That proposal estimated no fewer than 400,000 paid admissions yearly grossing a minimum of $1,000,000 including other revenues from sale of food, drinks, and merchandise. Today this amount could be grossed on the sale of official merchandize alone.

3. THE TIVOLI GARDENS CULTURAL ARTS BAZAAR: there is already an area in the Park historically known as Tivoli Gardens where concession booths could be established, rotating on a weekly or monthly basis, which would offer and highlight local food, crafts, arts, and products. These could be highly profitable concessions for small business people and would also serve to advertise their permanent business locations in the city. This area could easily hold 50 such booths with rents from $100 to $250 per week, and generate as much as $650,000 per year. The format and presentation of this area would simulate that of the New Orleans Jazz & Heritage Fair, except that it would primarily feature New Orleans and south Louisiana products. Concession income could provide for the hiring of local brass marching bands for regular parades through the park. This attraction alone would draw large numbers of tourists and locals. This outside area would also be most appropriate for street musicians and folk entertainers of all sorts, who should be welcomed free of charge. This would also reduce the perception of street entertainers being a problem in the Quarter.

4. ROVING CONCESSIONS: the Park would become an ideal location for all sorts of concessions on wheels which can either re-create history, or take new directions: "Sam the Banana Man" (offering fresh bananas) and "Buglin' Sam the Waffle Man (offering fine waffles), for example, who were well known historical characters; a cart offering roasted buttered yams; a Lucky Dog Cart offering local "dogs"; a Zap Wagon offering local "chips"; an Omar the Pieman cart, offering his products; or carts offering fresh fruit drinks, snow balls, ice cream, photographs, fresh flowers, pralines, Mardi-Gras beads, or whatever.

5. EVENTS IN MUNICIPAL AUDITORIUM AND THE PERFORMING ARTS CENTER: the established facilities of the Municipal Auditorium and the Performing Arts Center would continue to serve the public they already serve, but should be more efficiently and professionally managed, especially in the catering of food and alcoholic beverages. Greater unified advertising of all the facilities at the Park, as well as sharply increased national attention, would be one byproduct of the increased usage of the Park as suggested here. Possibilities for increased booking of all the facilities for conventions and activities related to food, music, and entertainment, would greatly increase revenues. The Park would be gradually upgraded in such a way to make it

more attractive for local events sponsored by organizations such as La Fete, the Creole Fiesta Society, The Louisiana Federation of Music Clubs, the Society for Preservation and Incouragement of Barbershop Quartet Singing, etc. Rental of these two major spaces in the Park will contribute substantial income.

6. COMMERCIAL EVENTS USING SOME OR ALL PARK AREAS: there would be two sorts of events which might develop large income for the Park: The first would be relatively small commercial events which would not require closure of the Park to the public. The second would be large commercial events requiring paid admission or which might be closed to the general public. These instances would be infrequent, but would contribute extremely large income. Four or Five mega-events per year in the park might contribute as much as an additional million dollars toward the management budget.

7. FRIENDS OF LOUIS ARMSTRONG PARK OF NEW ORLEANS MUSIC AND CULTURAL HERITAGE: a support group working in the same manner as the Friends of Audubon Zoo could contribute greatly toward fundraising to encourage more rapid development.

RECAPITULATION AND OVERVIEW OF ONGOING ATTRACTIONS

The above start-up usage would generate initial income of more than $10,000,000 annually into the Park operating fund. When the Park is full all day long, 7 days a week, and has developed the national and international reputation consequent upon the above suggested usage, management will be besieged with increased commercial prospects. Louis Armstrong Park would quickly become a popular center for the presentation of New Orleans music, food, culture, and entertainment. There would be continuous live performance of authentic cultural arts of the City. Tourists and locals alike would be gratified. The following would be accomplished:

* The Park would again become a free and ideal location for traditional community activities such as picnics and traditional social and benevolent club parades and activities, and other cultural attractions inherent in the ethnic and cultural diversity of our city.
* Traditional parades could begin or end in the park, or be encouraged to pass "in review" through this area providing an opportunity for the city to highlight these events. The city could erect grandstands and officially "toast" the clubs, thanking them for their contribution to the preservation and maintenance of this city's jazz heritage. (Idea expanded in accompanying paper)
* Income from the Park could be utilized to support and highlight the activities of traditional public celebrations of the various ethnic communities in the city (parades, festivals, or whatever non-profit enterprises) throughout the city, and to pay for police monitoring services required by the city to maintain order at these events--fees which are a heavy burden on the carriers of our culture at present.
* The Park would be an ideal solution to the French Quarter

shop owrers perceived "problem" with street musicians and performers, the majority of whom would naturally gravitate toward Armstrong Park, it being the center of New Orleans music and entertainment.

* The parking problem in the French Quarter would be greatly relieved.

* The Tivoli Gardens Bazaar with its concessions would be a highly popular attraction for the community surrounding the Park, as well as for tourists who would find it reminiscent of folk markets in the Caribbean, Central and South America, and Africa.

* The Jazz Complex would be an international attraction for the cultured tourist.

* The official presence of such entities as the New Orleans Music and Entertainment Association, The Jazz and Heritage Foundation, WWOZ 90.7 Community radio, the Jean Lafitte National Historical Park and Preserve, the Amistad Research Center, The William Ransom Hogan Jazz Archives, the Treme Birthright Society Development Corporation, the New Orleans Tourist and Convention Center, and others by "extension," would greatly serve the long term commercial interests of the City by allowing a unified, central facility for the coordination of information and knowledge pertaining to traditional and contemporary arts, culture, food, and entertainment in the City.

* WWOZ 90.7fm, already located in the Park, could satellite broadcast events from the Park on a regular basis. This would be a national advertising and promotional bonanza for the City.

* The Park could publish a monthly magazine/calendar (possibly titled Satchmo--meaning "satchel mouth") providing information about special music, food, entertainment, and cultural events in the city and river region. Since New Orleans is an entry point for many tourists coming to Louisiana, this publication/calendar could also contain information about community festivals and events all over the state. It could be put into hotel rooms and boarding houses, and distributed widely through subscription, sale, and other means.

* There could be a music school in the Treme Community Center building (the Louis Armstrong Memorial Music School) serving the community in a non-profit manner.

* Two stages could be quickly added to the facilities of the Park: one large amphitheater(usually for paid admission), and one smaller, circular stage, covered and open on all sides for regular performance of New Orleans music--jazz, gospel, rhythm & Blues, etc.--free to the public, and paid for by Park concessions.

* Seasonal cultural events and historical commemorative events, both national and local, such as black history month, Martin Luther King's birthday, birthdays of New Orleans "Hall of Fame" musicians, Mardi Gras Indian practices, and other events could be regularly celebrated in the Park.

* Many other ideas for use of the Park would be forthcoming.

With this kind of programming Louis Armstrong Park would

quickly become the most popular location in New Orleans for locals and tourists alike. It would relieve much of the congestion in the French Quarter. We would finally have a Center for New Orleans music, culture, recreation, arts education, entertainment, and traditional community activities.

GENERAL RECOMMENDATIONS AND COMMENTS

1. Park development and management should be controlled by a Public Commission--a department unto itself, not a sub-department of N.O.R.D.. Management should be by local professionals.

2. Great effort should be made to bring the surrounding community back into the Park. Present management policies make it extremely difficult for non-profit, community activities to occur in the Park. Events which are non-commercial in nature, or organized by non-profit groups or which are traditional community activities should not be obliged to provide their own insurance. Income from the Park itself should purchase needed insurance. Promoters of commercial events, on the other hand, should be required to obtain insurance.

3. While the design and purpose of the park is expressly to highlight the great diversity and quality of cultural heritage in New Orleans in general, it is only reasonable and fair that Armstrong Park should be dedicated foremostly to the preservation and encouragement of African-American culture in the city. Considering the history of Armstrong Park and the surrounding area (the whole area, including Congo Square, was the most significant area for traditional African-American cultural performance in north America), and the history of suppression and destruction of African-American culture in New Orleans over the past 200 years (see accompanying paper), the Afro-American community should be given controlling authority in the development of this facility and an opportunity to manage the effort to revive their own cultural heritage. Furthermore, because much of the area now occupied by Armstrong Park, and adjacent public facilities, was expropriated from the Treme community, a "Treme Commission" should have extraordinary representation in the management and development of the Park in order to rebuild their community.

Both Audubon Park and City Park are controlled, managed by, and serve the interests of the Anglo-American community and predominantly present the sports, entertainment, leisures, ambience, and cultural heritage of that community. As a result the vast majority of the use of these two public facilities (and their indirect social, cultural, and political benefits) accrue to the advantage of the established white community who have designed them to accommodate their exclusive traditional needs.

At the same time, music, food, cultural arts, and entertainment industries, which are based largely on the talents and energies of Afro-Americans in New Orleans, are sadly underdeveloped, not coherently presented or nurtured, and the primary economic benefits of these industries do not accrue to the interest of the people on whose talents they are based. Large

numbers of our best musicians, entertainers and cultural artists, for example, are sadly underemployed and leaving the City in order to make a living elsewhere in their chosen fields.

4. All community cultural organizations throughout the city should be consulted as to how they would like to interact with such a Park. All their needs can be accommodated. The primary benefits from the presentation of this culture should flow directly into the various communities preserving this heritage. Properly done, this could bring about a great flowering period for cultural diversity in general, which would greatly enrich all our lives, and bring about an unprecedented economic development in the city.

5. Architectural assistance is needed to develop plans for immediate improvements needed, such as designing restrooms, water fountains, better lighting, outdoor performance spaces (such as the amphitheater and the bandstand), and possibly to reconfigure some of the present Park areas, such as some of the lagoons, which are not functional, in order to allow a better usage of that space and less maintenance cost.

6. Special care should be taken to protect the residents of Treme from adverse commercial development consequent upon increasing land values.

7. There should normally be no entrance or permit fees for usage of the general areas of this facility.

NOTES ON INITIAL FINANCING:

2/16/90 (Metro News, Times-Picayune). Joe Darby reported that Jefferson Parish donated $50,000 to the Audubon Park Zoo, $50,000 to the New Orleans Symphony, $43,000 to the U.S.F.&G golf tournament, $10,000 to the New Orleans Museum of Art, $10,000 to the New Orleans Opera.

3/27/90 (Metro News, Times-Picayune) Ed Anderson, Capital bureau, reported that a state emergency panel approved a request for $120,000 to improve drainage on the greens at New Orleans' City Park's four golf courses.

These are just small examples of monies available if the City can be convinced to support the idea. Money is not the problem! Multi-ethnic cooperation and organization will bring about universal good-will and ample funding. Inauguration of this kind of City Park needs little more than a statement of commitment and active support by the city.

NOTE: This is a working draft; comment and input is requested. The final draft should contain a consensus of the thinking of as many concerned individuals as possible.

Sincerely,

Michael P. Smith

Michael P. Smith, Director
New Orleans Urban Folklife Society, Inc.
PH:504/866-8940

METRO NEWS 8/31/89

Activists attack tourist plans for Armstrong

By BRUCE EGGLER
Staff writer

The Barthelemy administration's plan to turn Armstrong Park into a major tourist attraction came under attack this week by community leaders from the adjacent Treme neighborhood and other activists.

At a two-hour public hearing Tuesday night at City Hall, leaders of the Committee to Save Armstrong Park denounced the plan to redevelop the park along the lines of Copenhagen's Tivoli Gardens.

They said the plan would create a "totally Eurocentric park" that would be of no interest or value to blacks. They said the park should instead be developed as a showcase for African-American culture.

They criticized plans to build Italian, Latin American and other international restaurants but no African-American restaurant in the park.

They predicted that even if the project is developed, it will quickly prove a financial failure.

The administration called the hearing as part of its application for a federal loan to get the stalled project under way. The city is asking the Department of Housing and Urban Development for as much as $36 million.

Under the Tivoli plan, announced in 1987, as much as $50 million would be spent to build music clubs, ethnic restaurants, amusement rides, arcade games and other attractions in Armstrong Park, which covers several blocks of the Treme neighborhood razed in the early 1970s to create a cultural center.

While there has been discussion of participation by the operators of Tivoli Gardens, Tivoli officials expect the city to obtain most financing from other sources.

Efforts to find private money have been unsuccessful, so the city has turned to the state and federal governments.

Jerome P. Dickhaus, executive assistant to the mayor for economic development, conducted Tuesday's hearing. The only elected official on hand was City Councilman Mike Early, who listened to part of the proceedings.

Spokesmen for the project said it could create 2,000 jobs, many of which would go to Treme residents. But the critics said the jobs would mostly be low-paying and predicted that managerial positions would go to whites.

Carl Galmon, head of the Louisiana Committee Against Apartheid, said the Tivoli project would benefit the French Quarter and tourist interests, not Treme. "Tourism doesn't do anything for African-Americans," he said.

"Let the African-American community develop Armstrong Park and let the tourists have City Park," he said.

Randall Mitchell, a member of the Committee to Save Armstrong Park, said the park site is "a sacred religious area for African-Americans" and it would be wrong to turn it into an amusement area.

Badi Murphy, another committee member, said 1,500 people were displaced to clear the land turned into Armstrong Park. He said many were not properly compensated and were forced to move to other parts of the city. "Treme was severely traumatized" then, and its remaining residents are "frustrated and outraged" by plans for the Tivoli project, he said.

He said Armstrong Park should be a neighborhood park controlled by residents of Treme.

METRO NEWS 2/16/90 The T-P

Jeff donations to N.O. reveal officials' cultural differences

By JOE DARBY
West Bank bureau

The Jefferson Parish Council dipped into parish coffers Wednesday to come up with $357,200 in donations for cultural and recreational agencies, a yearly event that usually provokes sharp debate.

This year was no exception.

The councilmen were of two philosophies, one being that worthwhile agencies outside Jefferson should be helped because many Jeffersonians enjoy them, and the other being that charity should begin at home.

This year's donations include:

▶ Jefferson Performing Arts Society, $65,000.

▶ Audubon Park Zoo, New Orleans Symphony and Lafreniere Park Foundation, $50,000 each.

▶ USF&G golf tournament, $43,200.

▶ Jefferson Parish Historical Commission, $17,000.

▶ Metropolitan Battered Women's Program Inc., $12,000.

▶ New Orleans Museum of Art and New Orleans Opera Association, $10,000 each.

▶ Delta Festival Ballet and Jefferson Parish Community Band, $7,500 each.

▶ New Orleans City Park, Louisiana Nature Center, Special Children are Privileged, WYES-TV, WLAE-TV, East Bank Golden Agers and West Bank Golden Agers, $5,000 each.

The money is from the parish's general fund, which gets most of its revenue from sales taxes.

Councilman Ed Muniz complained that several amounts were changed from original recommendations made by a committee of the councilmen's legislative aides.

He said the final version, submitted by Chairman Robert Evans, gave more to the zoo and symphony and less to Lafreniere Park than the aides had recommended.

Councilman Bob DeViney told Muniz the parish had agreed several years ago to give the zoo $50,000 annually to support specific exhibits.

Muniz said he objects to giving the New Orleans Symphony $50,000.

"I'm not trying to be parochial or anything, but charity should begin at home. I don't believe New Orleans has ever given the Jefferson Parish Symphony anything," he said.

He said that maybe the Jefferson Symphony, an arm of the Jefferson Performing Arts Society, should merge with the New Orleans Symphony.

Evans said many Jefferson residents patronize the New Orleans cultural attractions that are assisted by Jefferson and that the New Orleans Symphony performs special concerts throughout Jefferson Parish.

Muniz also questioned giving $43,200 to the USF&G tournament in Algiers. But DeViney said motels in West Jefferson benefit from the tournament, which attracts top golfers.

The council passed the proposal intact, which prompted Evans to say, "This is another blow for regional cooperation."

Muniz replied, "This is another blow for giving it all away."

City Park may get $120,000 for greens

T-P 3/27/42

By ED ANDERSON
Capital bureau

BATON ROUGE — City Park officials scored a hole in one Monday when a state emergency spending panel approved a request for $120,000 to improve drainage on the greens at the park's four golf courses.

The Interim Emergency Board's actions must be ratified by a mail ballot of the Legislature. The board handles requests for emergency spending between legislative sessions.

City Park Executive Director Beau L. Basich said the rains of November and December dumped 30 inches on the greens and two of the courses still have standing water.

Rep. Emile "Peppi" Bruneau, R-New Orleans, whose district includes City Park, said an 1896 state law declared the park a state agency.

Assistant Legislative Fiscal Officer Richard England said the park relies on self-generated money and usually breaks even each year. Sometimes, he said, there is a small surplus.

He said that if there is a surplus this year, the excess money should be used to reimburse the board, or City Park officials should consider a 10 percent surcharge on greens fees or golf cart rentals as a way to repay the board.

On another New Orleans project, the board approved $55,000 of an $80,000 request by the Sidney N. Collier Memorial Vocational-Technical Institute to help rebuild classrooms.

NEW ORLEANS' HIDDEN CARNIVAL

Carnival is a relic of the ancient Roman Lupercalia, the Latin version of fertility and renewal rites celebrated in most societies. It is a season of harvest, song, dance, conspicuous consumption, conception, epiphanies, and lavish popular celebration of the accomplishments of labor and enterprise.

In Catholic context, this season of ritual celebration culminates in Mardi Gras (shrove tuesday), providing a grand climax before Lent, the consequent period of fasting, meditation, penance, atonement, reconciliation, confirmation, absolution, and rebirth--religious conventions by which one's animal nature is tamed and made acceptable (transfigured or rationalized) for human society.

The Greeks and Romans institutionalized carnival, which, some believe, "represented a number of days inserted at the end of the year to make the lunar calendar correspond to the solar. As such, they were outside of time and thus, outside law and custom. Wild public revelry was unleashed , and the participants wore masks said to represent the dead, who returned for a brief respite from the underworld."(1) During this celebration of disorder bourgeois standards were thoroughly repudiated.

After the fall of the Roman Empire these traditional celebrations were incorporated into Christianity and eventually took on added meanings as they were translated into local cultural contexts in the New World. In modern popular culture, Mardi Gras became the day on which society was turned topsy-turvy and probed to the core; this was a day to release and celebrate our vulgar, repressed, animal nature, to field new conceptions, to bring about new syntheses, to realize fantasies, to allow things to happen which would not happen at other times, a time of natural selection and fertilization, a time to "meet the devil" and gain worldly experience needed to develop religious consciousness.

For Africans, brought as slaves to the New World, Mardi Gras translated into a freedom celebration, a day to commemorate their own history and spirit, a day to be arrogant, to circumvent the authorities, to overturn the established order, and now and then to seek revenge. Inasmuch as slaves were obliged to conform to Catholic conceptions and mythologies, carnival was an especially appropriate vehicle for expressing their natural inclinations for abandonment, ritual transfiguration, renewal, and freedom.

Coinciding European, Creole, and African-Caribbean cultural traditions within New Orleans' particular carnival--traditions evolving from quite different mythologies--should be separated. For purposes of discussion these correspond roughly to the three-tiered (white, brown, and black) caste configuration of colonial and antebellum society. As caste gave way to economic class late in the last century, however, a bifurcated schema emerged separating the Anglo/French creole (predominantly white) from the Afro-Caribbean creole (predominantly black) tradition.

The first, deriving primarily from Protestant and

Latin/Catholic sources, benefited increasingly from official favor as the celebration developed into its modern form. During these years, especially after Reconstruction, Carnival accumulated elaborate features and intimate ties to the economic and political power structure of the city, and was generously financed and favored over all other public rituals. This "official" carnival is now presented as much for tourists as for internal ritual purpose. It has come to be a world symbol for New Orleans, and a tremendous economic resource for the city.

In contrast to "official" carnival, the Black counterpart remains submerged--undeveloped and enigmatic. It is primarily an internal, familial affair serving the spiritual needs of people whose lives have been stripped of their original cultural context. For these people--whose lives are now defined by realities granted by an "outside" society--Carnival still has a critical, organic, social "use" value. It is an important rite of intensification that local cultural memory has created out of the traumatic, chaotic haze of the African diaspora.

Obviously the "Black" component of today's carnival culture is much further removed from its source and season than the white component, and is circumscribed by an extremely oppressive urban environment. Many of its features are incomprehensible to visitors and indifferent natives, alike. Being ignored by the City, it is frequently assumed to be expendable or moribund.

But though less known, it may well be more important to the vitality of the city and more relevant to its future. Neglected and overlooked, it is rarely recognized as the spiritual fountainhead of what is, in fact, the urban majority's traditional heritage--a fundamental life force that continually revitalizes authentic African-American expressive arts and performance in the inner city, including New Orleans' unique, world renowned music.

The two carnival traditions (for convenience designated here as "White" and "Black") have analogous interests and purposes. They contain all the same elements and objectives, despite disproportionate levels of public acknowledgement and approval. Both involve intricate patterns of social exchange, symbolic pageantry, sophisticated etiquette, and ritual pantomime.

Both traditions follow similar annual cycles. The primary "social season" though (from labor day until 12th Night), is particularly interconnected with carnival tradition. Debutantes are presented to "society;" the social and financial suitability of alliances, courtships and betrothals is determined; social, business, and political concerns are politely negotiated; and senior members of the groups jockey for power and recognition. Ultimately, for both groups, the events of the fall social season culminate in ritual carnival celebrations and "official" inaugurations which complete the social/cultural year.

Unfortunately, in Black society traditional cultural concerns are not involved with the economic fortunes of the City, and Carnival culture is normally presented in ways and in venues not recognized as "legitimate" by Whites. Second-Line parades and

Mardi Gras Indian "practices", for example, are little understood (and consequently feared) by the established authorities. As a result, Black carnival culture has languished in obscurity.

Black carnival is best understood in light of its history of suppression and denial. Its stature has been weakened by exclusion from the mainstream economy; its growth stunted by neglect, lack of official support, and even institutionalized oppression. The city, for example, extends special relief from municipal fees to carnival parades staged between Twelfth Night and Lent (the white parade season). No favor is accorded analogous Black groups, who early on were forced to conduct their carnival rituals outside the "official" season. The Black groups now parade mainly during the fall and are required to pay exorbitant fees, upwards of $4800 per parade, for police monitoring services required by the city--services granted free to clubs parading during the "official" Carnival season. City administrators now maintain that since Mardi Gras is an economic resource for the city it should, in return, be granted this special relief. They don't consider the fact that the cultural celebrations of Black society had been segregated and suppressed, and never allowed any opportunity to develop into a larger resource.

Louis Armstrong provides a colorful, telling, moving description of a traditional Black society parade: (ca. 1920)

> All the big, well known Social aid and Pleasure Clubs turned out for the last big parade I saw in New Orleans. They all tried to outdo each other and they certainly looked swell. Among the clubs represented were The Bulls, The Hobgoblins, The Zulus, The Tammanys, The Young Men Twenties (Zutty Singleton's club), The Merry-Go-Rounds, The Deweys, The Tulane Club, The Young Men Vidalias, The Money Wasters, The Jolly Boys, The Turtles, The Original Swells, The San Jacintos, The Autocrats, The Frans Sa Mee Club, The Cooperatives, The Economies, The Odd Fellows, The Masons, The Knights of Pythias (my lodge), and The Diamond Swells from out in the Irish Channel....All the members wore full dress uniforms and with those beautiful silk ribbons streaming from their shoulders they were a magnificent sight. At the head of the parade rode the aides, in full dress suits and mounted on fine horses with ribbons around their heads. The brass band followed, shouting a hot swing march as everyone jumped for joy. The members of the club marched behind the band [each club had a band] wearing white felt hats, white silk shirts (the very best silk) and mohair trousers....When all the clubs paraded it took nearly all day to see them pass, but one never got tired watching. (4)

The city's media definitively revealed its mean chauvinism

in failing to recognize regular events such as the one described above. How such a display, with as many bands and clubs parading as Armstrong recalled, could have escaped official notice, raises obvious questions. It seems the vibrant street theater drew notice only when it resulted in some "disturbance of the white population," as noted by the New Orleans Picayune, January 12, 1890:

> About 3:30 O'clock Sunday afternoon in the fourth district a small-sized riot took place between a crowd of negroes and whites, during which rocks, bricks and clubs were freely used and several persons were slightly injured.
>
> It appears that a colored procession headed by the Onward Brass Band was marching out Washington street. They intended serenading a colored woman, Mrs. Johnson, mother of one of the members. The usual crowd of negroes who follow parades of this kind were on hand in force and took charge of the sidewalk as is their custom.
>
> The procession reached the corner of Magazine and Washington ...when the negroes on the sidewalk were attacked by a force of young white men, who pelted them with rocks, etc. This was a signal for a general battle on all sides. The entire neighborhood turned out and men, women and children were seen running from all directions to escape the flying rocks and brickbats. The greatest excitement prevailed and several people made their appearance with shotguns.
>
> The paraders and the members of the band also took a hand in the row, which lasted until reaching the corner of Magazine and Washington streets... (5)

The contrast between these two accounts is striking. The burden under which black social organizations strained to maintain their cultural traditions is manifest. The customary exclusion of non-whites from the proper carnival season and from the mass media has now fossilized into institutionalized practice. It is little wonder that one face of Mardi Gras is obscure, while the other charms the world.

The parades and other music celebrations now presented by various Social and Benevolent clubs on sunday afternoons from Labor Day until mid-December, and on numerous other occasions during the spring, though little known outside the Black community, constitute the most spectacular manifestation of carnival in New Orleans. Essentially, though segregated, they replicate the parade functions of White social clubs from Twelfth Night through Mardi Gras, and the St. Patrick's and St. Joseph's parades of the Irish and Italian social clubs during Lent.

In recent years, aside from the pressures imposed by racism and neglect, the Social and benevolent organizations which sponsor much of the traditional music in the Black community have been heavily impacted by the economy, dwindling membership, and

general loss of interest as Blacks are gradually educated out of their heritage; Black culture, of course, has been consistently neglected in the school system and in the mass media--even in areas where Blacks comprise more than 50% of the population.

To make matters even more inequitable, the City of New Orleans and its suburbs have long used large amounts of public money to provide extensive support to institutions which present the music and culture of the elite White society, performed in connection with their traditional social functions--such as the symphony and ballet. Black society's music--traditional and contemporary Jazz, Rhythm 'N' Blues, brass marching bands, etc.--performed in traditional cultural context, is given no public support except in cases where its performance can be extracted from its natural cultural environment to serve the commercial interest or pleasure of the dominant society. Furthermore, wherever Black society's music was presented in such a way that financial or social benefits might accrue to, or turn around in the community, it was critically assessed by the city in the form of a burdensome "amusement tax." In reality, The financial and racist burdens under which the Black communities maintain their cultural institutions are indeed extraordinary.

As a result, relatively little of the cultural activity and music described by Armstrong and others (activity unique in the UNited States) remains. Fortunately, despite this history of insensitive repression, exclusion, and chilling neglect, New Orleans still retains the most important and significant example in North America of a living, traditional African-American music culture which continues to serve a vital function in the community.

Second-Line Parades, Freedom Celebrations, and New Orleans Jazz

Public celebrations in New Orleans have always featured brass marching bands and a broad range of street performers consisting of the Social Club sponsoring the parade, family, and friends who followed and/or accompanied the parade. The "First-Line," so to speak, made the music; the "Second-Line" defined the music and made the statement. "Second-Line" parades in the Black community, as might be expected, are usually considered "freedom marches."

Much of this parade tradition has antecedents rooted in both African experience and the popular cultures of Latin Europe. Brass band parades developed early in the Afro-American community in New Orleans and were closely associated with freedom and ethnic independence--popular aspirations stimulated by Emancipation and Reconstruction.

Marching bands were integral to military movement and occupation rituals, and thus were always associated with strength and dominance, or political activism. One would not undertake a march of any duration or importance without some form of marching music. Organizations on the march, for whatever mission, utilized drums and other traditional instruments to keep the pace and harmonize the spirit. Furthermore, the labors of the march, like

the labors of the field, were mitigated by the performance of music.

As pointed out by Schafer & Allen in their book, Brass Bands & New Orleans Jazz:

> The excitement and social change accompanying Reconstruction nourished the black brass-band tradition... The stimulus of emancipation, the prolonged presence of Federal troops and military bands in the city, the promise of social and political equality for black people contributed to the style and content of the music. Much like the spirituals and jubilees of slavery times, this band music was born of an intense, emotionally charged desire for freedom and recognition. Its militancy is not of the battlefield or of the church, but of the political arena; and it reflects the great expectations of black people in the years following their official release from bondage.(7)

Louis Armstrong recalled the brass band parades of his earliest years, shortly after the turn of the century:

> To watch those clubs parade was an irresistible and absolutely unique experience.... I had spent my life in New Orleans, but every time one of those clubs paraded I would second-line them all day long. By carrying the cornet for Joe Oliver or Bunk Johnson I would get enough to eat to hold me until the parade was over.(8)

Armstrong also commented: "The fact that I belonged to the best brass band in town put me in touch with all the top musicians..."(9) It is clear how and where Louis Armstrong learned his music. Few are the traditional jazz greats, in fact, who did not begin their careers in the streets playing for the Second-Line parades. Buddy Bolden, Sidney Bechet, Edward "Kid" Ory, Freddie Keppard, "Jelly Roll" Morton, Oscar "Papa" Celestin, "Big Eye Louis" Nelson, and many more reported their involvement in and early influence by the Second-Line tradition.

The sensational annual parades that continue today are a key component of the very distinctive evolution of local jazz.(10) These parades highlight the city's "other carnival" and demonstrate the authentic, living character of New Orleans' Black heritage, and the continuing quest for freedom.

Mardi Gras Indians and New Orleans Jazz

Perhaps the oldest and most spectacular Second-Line parades in New Orleans are those of organizations now known as "Mardi Gras Indians." We don't know if the first "sightings" of these groups were really Native Americans, or others masking as Indians for any of a variety of ceremonial/carnival purposes. Nevertheless, the term (and the tradition) persisted, and in contemporary New Orleans has come to refer to Black fraternal

organizations, and their supporters, who parade the back streets of the city on Mardi Gras, among other times, dressed in elaborate Afro-Indian costumes, and paced by Africanesque percussion groups.

This African/native Indian combination is quite common throughout the hemispheric carnival complex, and dates from the earliest colonization of the islands and rimlands of the Caribbean sea and Brazil.(11) The hybrid tradition is found mainly in or near major port cities, and follows a distinctive pattern that serves to preserve African music, dance, dress art, and spiritual practices/traditions. It represents a merger with, and honoring of, the primary allies Africans encountered in the New World. This practice is thought to represent a continuation of cultural traditions in pre-colonial Africa which dictate that when a people, away from home, encounter another people who are friendly, they honor them by creating a ceremonial costume, on some festive occasion, which combines artistic elements of both their cultures--signifying "a joining" or "brotherhood."

Afro-Indian festive arts and organizations appear in many locales throughout Central and South America. A gang in Trinidad shared the name "Red, white, and Blues" with an early twentieth-century gang in New Orleans. The escolas de samba (samba schools) of rural Bahia in the Brazilian Nordeste, the Haitian Rara celebration, the Jonkonnu celebration in the West Indies, the Rumberos and Abaqua groups in the Cuban Ports, as well as some of the Cuban Cabildo groups, all share with the Mardi Gras Indians, a pattern of common features, variations on which may also be seen in Maya Deren's documentary film dealing with Voodoo in Haiti (12). All share roots in the tribal music and culture of West Africa, such as the Mokolo and Jola dances, the Mandingo "Jambabongo" and Aku groups, and Fula processions, for example, described by Sam Charters in 1974 in Banjul, Gambia: (45)

> ... they were singing short, chant-like melodies in time with the drum beat. In the center of the group was a grotesquely dressed spirit figure. It was another boy, but he wore a wildly flapping headdress of cloth and painted wood, and his body was covered with a fantastic animal costume. Red stripes were painted over black cloth and ribbons streamed down from all sides of it.... Hands were raised over heads with sticks that clanged on boxes or tin cans, or other sticks. Tambourines were shaking in the air, the skin heads torn, the metal flanges bent and misshapen. In the center of each group, close to the costumed spirit, was a perspiring drummer carrying the biggest drum, sometimes just a painted wooden box held around his neck with a knotted length of clothesline. On it he pounded out a steady rhythm for the others....
>
> What was I seeing? Where had I seen it before? It was in New Orleans, on a Mardi Gras morning in the early 1950's. (45)

This was in fact a traditional activity during the annual Gambian Independence Day celebrations (from the English).

Blacks and Indians shared a collective interest in the struggle against European control, together with a similar world view, and a common interest in ceremonial arts, masking, and seasonal renewal. It is no mystery why their friendship spawned a unique cultural synthesis, commemorated by the diffusion and variety of Afro-Indian art throughout the New World.

Drawings by A. Debatz suggest the merging of African and native Indian cultures in Louisiana as early as 1735.(23) In 1781 the Spanish Governor forbade "masking, the wearing of feathers, gathering at local taverns, and public dancing by negroes" during the carnival season, hinting at what may have been the precursors of "Indian" gangs.(24) Already by then it seems, the collective public fetes of the Afro-Indian-Creole population had developed sufficiently to pose a problem of public order (as perceived by whites).

Africans and Indians in Louisiana shared a common aversion to White control, a generic world view, a mutual interest in ceremonial arts and seasonal renewal celebrations. They lived together and played together. Their marketplaces, away from the plantations, often combined and were graced by distinctive music, dance, games, food, healthways, dress styles, and social intercourse. All kinds of African and Indian market activities infused the "Plaine Congo"--a wild area beyond the city ramparts stretching from Gentilly and the lakeshore through Bayou St. John to Metairie Ridge. There, during early Colonial times, Africans of varying geographic origins, along with local Indians, gathered on Sunday afternoons and evenings in various locations to recreate Africa and regenerate their native heritage. This area is now established in history as the most historically significant site of African cultural performance in North America.

It is likely that groups of slaves, en route from the surrounding plantations to various meeting places and markets in the plaine Congo and on the levee of the Mississippi during the early years of the City constituted the original form of the now famous New Orleans "Second-Line." Leaving their arduous labors behind, their spirits doubtless soared. Carrying drums and other traditional instruments (which automatically picked up the beat of the march) they could not have resisted the urge to harmonize the noise, to warm-up, to use the power inherent in music to "possess" the marshes and levees, to sing and dance and celebrate their freedom as they made their way toward places of cultural and tribal reunion.

In later times, the cultural descendants of these people, including "Mardi Gras Indians" and other "Second-Line" clubs have done much the same, expressing their heritage and celebrating their aspirations for freedom through music and dance.

The great influx of Haitian refugees who entered the city via Cuba in 1809-10 brought with it many ideas and customs which

certainly found expression here.(25) For example the New Orleans Daily Picayune reported on April 2, 1839:

> LOAFING INDIANS.--A party of Choctaws are pow-wowing, hooting and dancing about our streets, entering every man's house, and by their noise and dancing levying a direct contribution from all whose premises they encroach upon. Their system of begging is decidedly independent: they ask for nothing, but make such a confounded fuss and racket that any one will pay them in order to get rid of their outrageous noise.(26)

This sort of performance was common to both Haiti and Trinidad. The hapless observer was confused at best, since these were not likely the kind of "Indians" he supposed. Such customs also were not unlike Christmas mumming in Europe and the West Indies or the "carnival practices" of black Creoles in rural Louisiana.(27)

Dramatic changes in the appearance of some "Second-Line" organizations occurred during the 1880's, at the height of a cultural fermentation in the city that ran the course of a half a century between the Civil War and World War I. In that period the city was the locus of many competing influences, particularly cultural and musical ones, that streamed in from Europe, the Northeast, Spain and Italy via Cuba, Europe via Mexico, and even from the American Plains.

Of particular interest is the Buffalo Bill Wild West Show, whose effects on black spectators are just now being researched. In 1884-1885 the Wild West Show wintered in New Orleans and performed regularly, over a four month period, before large crowds in a popular black recreation area known as Oakland Park and Riding Stables (now the New Orleans Country Club). The Wild West Show depicted, among other things, the "manifest destiny" of Anglo-Saxon culture. It graphically represented the defeat of the plains Indians, already a mythic people among blacks. Doubtless, blacks who attended this show sympathized with the Indians rather than with Buffalo Bill, and departed the show greatly disturbed, identifying with the Indians' struggle against genocide.

Blacks and Indians fraternized and worked together in this show. The Indians, by the very implication of their role in the pageant, were thrown into sympathetic contact with the black society during all those months. According to the Buffalo Bill Museum in Cody Wyoming some fifty to sixty Plains Indians, including four chiefs, were likely on the streets in New Orleans in their native dress during Mardi Gras of 1885, and according to the oral tradition of the present-day Indian gangs, some Afro-New Orleaneans joined with them to mask as Indians on that occasion. Indeed, according to most accounts, the oral history of the modern Mardi Gras Indian groups begins in that year, the first tribe calling itself the "Creole Wild West."(42)

Buffalo Bill's Wild West Show, though, was not a lone spectacle of its type. A number of other travelling "Wild West"

shows visited the city during the late nineteenth century, and early twentieth century, among which were "The Hagenbeck Wallace Creole Wild West Show," the "101 Travelling Wild West Show" from the "101 Ranch" in Oklahoma, an "African Wild West Show," which is said to have played to large audiences in the Gentilly area (38), and others. Among other Mardi Gras Indian gangs in New Orleans, which developed during this period, were the "101 Wild West" gang, and the 104's gang. Thus a connection between these travelling shows and some gangs in the city seems apparent.(44) Blacks worked in nearly all of the "Wild West" shows touring during that era. The contents and effects of shows which visited New Orleans require further study, particularly regarding their interaction with working class blacks.

The 101 Wild West Show, typical of these shows, had a full compliment of Black cowboys, and various admixtures of black, white, and Seminole/Cherokee Indians which had resulted from large numbers of rural blacks going West, many via New Orleans, after the Civil War. Hundreds of freed slaves had been induced to join the U.S. 9th Calvary Regiment (the "Buffalo Soldiers") and were shipped West to fight the Indians. Many of these soldiers eventually returned to New Orleans (some, probably, in the various "Wild West" shows) with hardened perceptions of what might be expected from the White man. Furthermore, the "manifest destiny" of Whites to dominate the world, their dedication to the genocide of Blacks and Indians, was dramatically emphasized by the various "Wild West" shows--grandiose portrayals of White supremacy which resonated chillingly down through the generations among Blacks as whites re-established their preeminence, exercising exclusive authority in pursuit of a predominantly ethnocentric vision.

Since that period, most black underclass urban neighborhoods in New Orleans have birthed and harbored numerous Second-Line clubs of the "Mardi Gras Indian" variety. The Yellow Pocahontas Hunters, the Red-white-and Blues, the White Eagles, the Wild Squatoolas, the Golden Blades, the Melody Rainbows, the Cheyenne Hunters, the Creole Oceolas, the Golden Star Hunters, the White Cloud Hunters, the Wild Magnolias, and the Wild Tchoupitoulas, are just a few among many. These clubs remain steadfastly independent and militantly preserve African music and folkways.

Considerable cultural cross-fertilization, or reinforcement of African heritages, occurred among the Latin American and Caribbean rim port cities during centuries of seafaring and trade. From field work in Cuba I learned that a continuous carrying trade once linked Santiago, Matanzas, Havana, and New Orleans. Cuba is now recognized as the principal music "crossroads" of the New World. (43) Members of the Rumberos groups (mostly seamen) I spoke with in Matanzas in 1984 had visited New Orleans and attended Mardi Gras Indian "practices" in the early twentieth century. Many local "Indians" were seamen as well, and aware of similar cultures elsewhere in the Americas. Second-Line parades I saw in Santiago de Cuba were strikingly similar to those of New Orleans, and the music of the Rhumberos

groups very similar to that of the Mardi Gras Indians. All these organizations share a common mission to preserve African folkways and music.

Today Mardi Gras Indian groups in New Orleans consult a wide range of published materials for costume ideas and innovations. Some look to African styles, recognizing their legitimate heritage. The creation of a "new suit" (ceremonial dress) normally takes a full year from conception to completion, and may cost thousands of dollars. The design, sewing, and beadwork of the better suits involve many hours of tedious daily handiwork throughout most of the year. Generally regarded as one of the most significant examples of Afro-American folk art in North America, the costumes are dismantled and redesigned yearly. The finest versions are now ardently sought after by collectors and museums; their value in the art market is escalating rapidly.

The Mardi Gras Indian gangs of New Orleans endure as an archetype of traditional Black social/cultural organizations or Second-Line clubs. Organized around an annual cycle, with distinctive social and cultural activity during the fall, the gangs gather on Sunday evenings at various neighborhood taverns to carry on their music and social traditions. These "practices" culminate in public celebration on Mardi Gras, when the various gangs explode onto the streets "rocking and rolling" their way through the urban neighborhoods like the small colonial armies or occupying forces they recall--all the while decked out in brilliant Afro-Indian raiment. A central corps of musicians plays all manner of drums and musical instruments, providing spiritual energy for the march. "Spy-Boys", "Flags", "Wild Men" and other enchanters in the gangs speak in tongues known only to themselves. Various other individuals recite ancient chants in which traditional creole nomenclature may often be discerned.

Mardi Gras Indian gangs pass the day methodically chasing down other, rival groups--some friendly, others hostile--recalling ritual displays and warrior trials of early colonial Africa and Indo-America. Their song and dance, both in their "practices" and in the streets during Mardi Gras and other times, codify their collective history in a way that recalls African modes and spirit, revealing a unique cultural sensibility in their pattern of response to trials and conflicts in the New World.

Though today's "Indians" are best known for their fabulous costumes, their more significant contribution is probably to the world of music. Not only do they preserve sounds current centuries ago, and now known only to a few, but they produce through pure, natural vocals and traditional drumming, the most African-sounding music heard on this continent; music that, while acquiring a touch of the contemporary, sounds much the way it did in the ante-bellum Congo Square--raw, wild, and hard rocking.

In the late nineteenth century, African drumming traditions and music concepts preserved within these gangs combined with the brass band's organizational form and instrumentation, to produce early varieties of jazz. Today there are extensive connections

and cross memberships between the Indian gangs and brass marching bands; many traditional jazz drummers were members of, or closely associated with, the Indian gangs. At any traditional Second-Line parade or jazz funeral, various Indian gang members will be seen backing up the brass marching band, clustered closely behind the drummers, with all manner of percussive instruments. This is a creative combination which has barely changed over the centuries.

The beat and lyrics of the gangs, beyond their contribution to the development of jazz, inspired the music of Jelly Roll Morton, Smiley Lewis, Sugarboy Crawford, Guitar Slim, Professor Longhair, James Booker, Mac Rebenack, Fats domino, the Meters, the Neville Brothers, and countless others. If we probe the memory of almost any New Orleans musician--whether jazz, blues, R&B, Rock'N'Roll, or Rap--discussion always leads to the Second-Line parades, the jazz funerals, the neighborhood live-music clubs, vernacular churches, and ultimately to the Mardi Gras Indian gangs, who "keep the beat." These are the five basic elements of New Orleans music.

New Orleans might consider itself fortunate at this point that it is in a position to make the best of the vagaries of history. Segregation of Black culture has brought about a whole new season of celebration and cultural activity that might easily be incorporated into the economy of the community and the city.

Almost every sunday all fall, and much of the spring, Black social organizations in New Orleans continue to present spectacular Second-Line parades with traditional New Orleans music and dance which, if properly highlighted and made appropriately accessible, would fulfill the grandest expectations of visitors seeking contact with authentic African-American cultural heritage and music. Rather than being considered a nuisance by the city these celebrations, properly recognized and nurtured, might become major economic resources for the communities presenting them, having far greater impact on the economy of New Orleans than either the Jazz Festival or the "official" Mardi Gras.

More important than economic benefits which might be realized through proper recognition and support of this heritage are other, even more profound profits. The streets and public spaces of urban neighborhoods are the "cultural wetlands" of the city. The Second-Line parades and other traditional activity in the neighborhoods constitute the organic cultural environment out of which the vast majority of New Orleans music is born and nurtured. These are the natural "hatcheries" of the city's indigenous music, and the natural foundation of any meaningful music industry. Furthermore, they define the city's uniqueness and constitute the basic life support system of the urban Black community.

Without benefit of this natural ecological system, and as long as native performers are forced to leave the city in order to make a living, the authentic music culture of the city will continue to disappear. Inevitably it will be replaced by a mainstream commercial product imported to serve the limited

interests of entrepreneurs who package and present music as a business. In the process, New Orleans' world-renowned, living music culture, and the phenomenal variety and quality of music which results, will be lost; New Orleans will have squandered an easy opportunity to create a major new economy, and to correct some of the evils and inequities which remain from centuries of prejudice against, and oppression of, African-American culture. Enlightened travelers, musicians, and lovers of authentic New Orleans music from all over the world will condemn this eventuality as the tragic effects of shortsighted planning (protecting vested interests) and continuing racism.

New Orleans is well known the world over for its cultural diversity, ethnic food traditions, and music, yet tourists, conventioneers, and travelers visiting the city search in vain for authentic examples of these legendary attractions. If New Orleans could protect, encourage, and make visible the stylistic and cultural variety that makes life there unique the city might easily become the "Mecca" for cultural heritage tourism--especially Black cultural heritage--in North America.

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13 August 1990

Ms. Laura Hudson
Office of Senator Bennett Johnston
Hart Office Building
U. S. Senate
Washington, D. C. 20510

Dear Laura:

At the end of Sophocles' *Philoctetes* the main character, after being abandoned by the Greek forces in the Trojan war (because the wound caused by a snakebite smells so bad), is smiled upon by the Gods. Odysseus returns to fetch him and all is well. This is traditionally considered a *deus ex machina* ending, a dramatic device we all learned about in school and were taught to think of as a contrivance, an artificially positive ending.

But Senator Johnston's bill, which you and I talked about by phone this morning, makes me think that this sort of thing really does happen! It is a deep joy for me to welcome the Federal Light from Above shining down upon America's only original art form in the city of its origin. I will do anything I can to make this a reality.

The additional recommendations of the bill on page 3 bring to mind the people who are already doing the things this bill would foster--doing them out of love for jazz and largely with their own money:

•Bassist **Eric Glaser** has developed an entertaining program to explain the origins of jazz to school children and received local funding for it (Eric also happens to play bass in my jazz group);

•British-born **Nina Buck** operates the Palm Court Cafe, a beautifully designed restaurant/music club devoted to traditional jazz (her husband **George Buck** owns several jazz record labels, and his products are sold in the club), in which she has created a jazz information center for visitors;

•Octogenarian banjo player and jazz historian **Danny Barker** has founded a church-based school for young musicians interested in traditional jazz;

•Avant-garde saxophonist and Southern University music department head **Edward "Kidd" Jordan** has created a program for 5th and 6th graders to study jazz using the facilities at Southern, subsidized by the Jazz and Heritage Foundation.

This bill, hopefully, would receive input from individuals and programs such as these, and possibly bring some of them and others under its wing. It would also fill in the spaces left blank by these valiant, though uncoordinated individual efforts, to give a coherent boost to the jazz community and, more importantly, to the enrichment of its inteface with the public.

Wynton Marsalis is not the only musician to regret that young blacks–and this applies to young people in general–are overly influenced by the easy and superficial music which floods the airwaves, to the neglect of their rich cultural heritage! The joys of jazz are deeper, but such tastes must be cultivated. S. 2846 embodies a significant emphasis on public awareness and education, and this is crucial.

This bill comes at a very propitious time. Many people have recognized the anomaly in the fact that we have something very precious here in New Orleans, a unique cultural phenomenon that has spread world-wide, but that the city and its jazz community have been left behind in the development (read *profitability*) of this music. As a musician myself as well as student of human nature and economics, I've always believed in the inherent wisdom of market forces, that they have a kinship to natural forces, which of course, may be quite cruel. There is a legendary New Orleans sloth, which aflicts many musicians; public education is severly underfunded, and this has negative repecussions in every aspect of our productivity, including music production. These are the givens, and they have made for a climate of stagnation over the years, a generator of cynicism and apathy.

Recently certain organizations have tried to alter this climate, notably:

•the **New Orleans Music and Entertainment Association** (NOM&E) with its three annual Mayor's Forums, held in December,

•the **Louisiana Music Commission**, with its energetic staff (**Karyn Noles, Arthur Pulitzer, Roy Rodney**), which is aiming to get an overall concept of the situation with an eye to how best to spend state monies. The

Commission meets monthly and has just sponsored a very creative workshop weekend in Hammond, which you and I alluded to. The results of this workshop will hopefully be greater motivation and focus in the music/business community, as well as extended networking.

• the **New Orleans Music Convention Association** (NOMCA), which has made significant strides in two years of operation to tap the enormous interest world-wide in New Orleans and Louisiana music of all types. I have been priviledged to accompany its founder and organizational genius **David Eidler,** to three international music conventions, BID in Berlin, MIDEM in Cannes, and New Music Seminar in New York. At each of these conventions we distributed catalogues and audio samples of Louisiana musical treasures, drew up extensive lists of international contacts, and fêted key people with gumbo and hurricanes. Concrete results of these efforts have been two international gigs involving four musical groups of divers types (traditional brass band, Mardi Gras Indians, contemporary jazz, and contemporary r & b) and many potential tours and distribution and licensing contracts. My own fluencey in French, Italian, and German has been of great help with these connections, and my contemporary jazz group has performed on both outings, one in France and one in Italy.

The National Jazz Park would focus attention on and help consolidate all these efforts.

Music in New Orleans is, of course, an organic, growing entity. It is important to celebrate historical forms and origins. Groups like **Eddie Bayard's Classic Jazz Orchestra, Jacque Gauthé's Creole Rice Jazz Band, Banu Gibson**'s group, the **New Leviathan Oriental Fox-Trot Orchestra**, and most notably the **Louisiana Repertory Jazz Ensemble** all effectively preserve historical styles with a great deal of charm and joy.

But it is equally important to take note of **parallel currents**, such as blues, rhythm and blues, and Mardi Gras Indian chants, and **later developments in jazz** as they open themselves to the influence of the past. Traditional jazz cannot be considered a closed book if **Branford Marsalis** can come out with a compelling new version of the classic "Royal Garden Blues" (on the eponymous album) which mixes traditional and modern; or if **Donald Harrison** and **Terrence Blanchard** can mix it up in a completely different way with their "New Orleans Second Line"; or if the **Dirty Dozen Brass Band** can come up with yet another fertile hybrid of bebop founder Charlie Parker's tunes in a New Orleans brass band setting.

In fact, as a band leader, I know that to add an unmistakably New Orleans flavor to virtually any piece of music all I need do is say "street beat" to a drummer like John Vidacovich, Jeff Boudreaux, Julian Garcia,

Herlin Riley, Stanley Stephens, or Tony Dillon (among many others), and the spirit of the New Orleans second line parade immediately suffuses the tune we're playing.

Jazz has always enriched itself from its natural tendency to be eclectic. Contemporary jazz today is embracing New Orleans traditional jazz back to its pre-jazz African origins, even as it subsumes other ethnic musics of the world. New Orleans has a unique contribution to make, both historical and contemporary–and the world is taking note of both! I deem myself very fortunate to be alive and present while this is taking place, and extremely lucky indeed to be able to play a part in it.

Let me tell you about my background to supplement the enclosed resume.

I am a jazz pianist, bandleader, and composer with one album to my credit, *Subterranean Sweetie*. I am also a jazz writer, the *Down Beat* correspondent for New Orleans, and have contributed to local publications over the years. I am also the voice of New Orleans jazz on Italian national radio: I do a phone hookup to Rome weekly from October to June, reporting each week on some aspect of New Orleans jazz, after which the announcer plays a cut from a tape I have sent him. I do this all in Italian, one of my three foreign languages.

I have a Ph. D. in comparative literature from Brown University. I first came to New Orleans 17 years ago to teach English at the University of New Orleans, which I did for five years. In 1977 I decided I really wanted to be a jazz pianist, so I changed careers, and soon after that began writing jazz criticism for *The Figaro* and then for *Gambit* and *Wavelength*.

I have worked with and/or reported on a very large number of members of the jazz community here in New Orleans. I know players, club owners, promoters, agents, writers from two different perspectives. I have also worked with the Orleans Parrish School Board and admire the efforts and enthusiasm of my friend **Shirley Corey**, its arts coordinator and a real jazz supporter.

I have edited two college textbooks on the history and development of jazz and served as a consultant to Prentiss-Hall for two others. I have enclosed the chapter on New Orleans from a text which is soon to appear, the *Concise Guide to Jazz* by **Mark Gridley** (professor of psychology at a college in Tiffin, Ohio). Gridley is perhaps the foremost historian of jazz styles in the country. His *Jazz Styles: a History and Analysis* is the most widely adopted text in college courses in jazz appreciation. I have worked closely with him since 1986, when I reviewed the second edition of that book for *Down Beat*. His local jazz history consultant is pianist/jazz historian **Dr. Karl Koenig**, who has done groundbreaking original research in the popular press of the 1920's and has altered our perceptions of that period of jazz history.

I am also in contact with jazz musicians and writers all over the world.

Thanks again for embarking on this most worthy undertaking. I would, of course, be delighted to serve on the Commission as one of its musician members and to recommend others (somehow I haven't yet mentioned **Ellis Marsalis**, my friend and former teacher, but he would be an ideal member as well). I look forward to hearing from you.

And best of luck for Senator Johnston in the upcoming election. It is crucial to the state that he be reëlected!

Yours sincerely,

Joel Simpson

encl.: resume
New Orleans Chapter from *Concise Guide*

cc: Charmaine Caccioppi
Karyn Noles

JOEL SIMPSON

PIANIST - BAND LEADER - VOCALIST - SONGWRITER - COMPOSER
ELECTRONIC SYNTHESIST

MUSICAL STYLES

Contemporary jazz, current pop, Broadway, standards, blues, ragtime, Dixieland, New Age music, comedy songs, commercial scoring.

SETTINGS

Solo piano, piano/bass duo, piano/bass/drums trio, quartet (with horn), **piano/vocal** solo, duo and with band; ***The Joel Simpson Quintet*** (piano, bass, drums, congas, saxophone), ***Puttin' on the Ritz*** (piano, bass, clarinet, violin: *dance music of the 20's and 30's*). ***Electronic ensemble*** (synthesizer & drum machine create virtual trio, quartet, etc. performed solo).

EXPERIENCE

Solo & Duo: Holiday Inn Crowne Plaza, 1989; Restaurant Henri (Meridien Hotel), 1987-89; *S. S. Norway*, 1988; *Gambit* Big Easy Awards, 1988-9; Hotel Inter-Continental, 1986-87; Windsor Court Hotel (duo), 1985-86; Meridien Hotel, 1984-85; Pontchartrain Hotel (solo & duo), 1983-84; Hyatt-Regency Hotel,1982; numerous parties and weddings, radio & TV appearances, 1978-present.

Puttin' on the Ritz: Les Continents Restaurant (Hotel Inter-Continental), Spring, 1987; Hanson Gallery, New Orleans ,1987.

Dr. Melody: ZooParents Show, Audubon Zoo,1987; *The Teddy Bears' Halloween* (a musical ghost story--also available on cassette), Audubon Zoo,1988.

Commercial scoring: Southern Baptist Hospital Physician Referral Service–TV spot, 1988; TeleYellow–radio spots, 1988; Dyslexia Treatment Center–COX Cable TV, opening and closing scores, 1987.

The Joel Simpson Quartet/Quintet: Pompeii Jazz Festival, with Barbara Shorts, 1990; La Foire de Niort, France, with Juanita Brooks, 1990; Snug Harbor, 1985-1990, Tyler's, 1989; New Orleans Jazz and Heritage Festival, 1987-90, Brown Bag Concerts, 1986-88, NORD Concert, Jackson Square, 1984, numerous galas, dances, and weddings,1978-present.

Other ensembles: *One Mo' Time*, 1980-83; Lou Sino and the Bengals (Maison Bourbon), 1978-79; New Leviathan Oriental Fox-Trot Orchestra, 1973-78 (including two LP's and an appearance on *Saturday Night Live*, 1976).

Writer/Critic/Editor: *Down Beat* correspondent for New Orleans, 1983-; music editor for *New Orleans Crescent*, 1988; New Orleans correspondent for Italian National Radio (RAI): weekly reports on New Orleans jazz by phone to Rome in Italian, 1988-; editor *Jazz Styles: a History and Analysis* by Mark Gridley, 3rd ed. 1987; editor *Concise Guide to Jazz* by Mark Gridley, 1990; jazz critic for *Gambit*, 1980-84; jazz critic for *New Orleans Figaro*, 1980; Article: "New Orleans Jazzmen" in *Horizon*, Sept. 1982.

English Instructor, University of New Orleans, 1973-78.

(more)

JOEL SIMPSON *resumé page 2*

AWARDS

•Louisiana Jazz Composers Recording Series Competition--winner, 1988 (sponsored by Musicians for Music).

•Honoroble mention for "November Song," Festival of New Works, Contemporary Arts Center, New Orleans, 1982.

RECORDINGS

"Hospital Beds" and "Easy Novels," comedy songs on 7 in. 45 rpm, released April, 1985.

("Hospital Beds" performed on **WDSU-TV6**, 1985.)

Subterranean Sweetie, LP/cassette with **Joel Simpson Quintet**, recorded with grant from Louisiana Jazz Composers' Recording Series; released April, 1989.

SPECIALTIES

•**Portraits in Sound™**: Interview followed by piano improvisation depicting subject's personality, recorded on cassette--as demonstrated on **WDSU-TV6**, December 20, 1988.
•**Comedy Songs**: Tunes by Noël Coward, Dave Frishberg, Tom Lehrer, *et al*, plus originals.
•**Electronic Trio**: One-man jazz combo on synthesizer and drum machine--a compact, low cost, highly effective ensemble sound.
•**New Age Music**: Original compositions on cassette.
•Popular tunes in classical styles.
•Songs/lyrics for any occasion--including professional quality lead sheets.
•Children's shows.
•Wedding and ceremonial music.
•Vocals in French, Italian, and German.
•Klezmer and other ethnic music.

EDUCATION

Private classical study, 1955-1963. Jazz studies (1978-) with **Ellis Marsalis, Henry Butler, James Drew, Jim McNeely, Hal Galper, Andy Laverne, Larry Willis** and **Ken McIntyre**. Studied voice with **Jerry Landon** and **Lise Vachon**. *Jazz clinics attended:* Aebersold Jazz Workshop, Louisville, KY, 1981; Stanford Jazz Workshop, Palo Alto, CA, 1984; Attila Zoller's Vermont Jazz Center, Townshend, VT, 1987.

Ph. D. in Comparative Literature, Brown University, 1976. Fluent in French, Italian, and German.

CONTACT

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CHAPTER 3: THE ORIGINS OF JAZZ

Jazz originated in blends of folk music, popular music, and light classical music. These were the kinds of music people listened to near the beginning of the twentieth century, especially in New Orleans. Several different things contributed to the birth of jazz. One was the creation of new kinds of music based on African rhythms by black Americans, such as ragtime and blues. Another was the practice of taking liberties with the melodies of the tunes. This eventually developed into the practice we call improvisation. A third practice consisted of taking liberties with tone qualities. A musician might play roughly or smoothly depending on his mood. ep

A glance back at the experiences of Africans in America will help us understand how these different kinds of music came together. When African slaves were brought to the United States, they were not allowed to bring musical instruments. Also, the slaves were from different tribes and regions and did not even have a single language in common. But they did bring their own musical tastes and practices. This is why European musical material sounded so different when played in the New World by musicians of African ancestry. For example, some slaves modified European church hymns, folk songs, and dance music to fit their own tastes and traditions. Their children followed suit, and musical practices were passed down from generation to generation.

Slaves stopped being imported into the United States in the early 1800's. Jazz came about at the end of that century. So jazz never had direct contact with African music. It acquired these characteristics secondhand. The slaves music was passed down from generation to generation. It changed over the years. It was influenced by white people's folk and church music and eventually classical music. Finally jazz developed. It was a new type of sound that brought all these influences together.ep

NEW ORLEANS

Let's first examine the setting in which jazz was born. We will begin with the history of the different groups of people who settled in New Orleans. France began building New Orleans in 1718, and 147 black slaves were brought there in 1719. There were free blacks there as early as 1722. In the 1750s, France and Spain fought a war against Prussia together and signed a treaty in 1763. In this treaty France gave the territory of Louisiana to Spain as a gift. But Spanish rule was not firmly established until 1769. Despite Spanish rule, the language and customs there remained primarily French.ep

Significant social patterns can be traced back to that period of Spanish rule. At that time, marriage between the different ethnic groups in Louisiana occurred frequently. Furthermore, the Spanish freed many slaves. This increased the number of free black--there were 1,147 by 1789. Under Spanish rule, $bfree people of color began to be regarded as a class that was separate from the whites and the slaves. Their status was closer to that of whites.$xb Many light-skinned women of color became mistresses to white men and were set up as second families to the men in separate houses. Sex between blacks and whites prior to the mid-1800s led to a mixing of African and European traditions. The children from some of these unions, whose ancestry was part African and part French, were called $itCreoles of Color.$xit This distinguished them from the white Creoles, whose background was Spanish and French. Much later these two groups became confused by people from outside of New Orleans. That is why many people today think of "Creoles" only as mixed race people. This is not historically correct. Creoles of Color were never referred to as Negro. The term Negro was reserved for blacks who had little or no white ancestry.ep

In 1801, Spain gave Louisiana back to France. But Spain still continued to rule the territory until the United States bought it from France in 1803. Another event affected New Orleans Creoles of Color at about this time. A slave revolt in Haiti from 1791 to 1804 caused many free people of color from Haiti to move to New Orleans in 1809. By 1810, the number of free people of color living in New Orleans had increased to 5,000. This made them the largest ethnic group there.ep

A sharp separation existed between the two groups of New Orleans residents who had African ancestry. Creoles of Color were mostly well-educated, successful people--businessmen, doctors, landowners, and skilled craftsmen. They spoke French. Many owned slaves, and often required their slaves to speak French, too. Children in Creole of Color families often

received high-quality musical training, some even traveling to Paris for study at a conservatory. The Creoles of Color maintained a resident symphony orchestra, and supported an opera house. This reinforced the intensely musical orientation of New Orleans, a city that had three opera houses, far more than any other American city of comparable size. ep

Most of the white Creoles and the Creoles of Color lived downtown in the area of New Orleans today known as the French Quarter. Negroes lived in a racially mixed neighborhood, a large portion of which was uptown. They worked primarily as house servants and unskilled laborers. ep

The small white American (non-Creole) population reacted to their own minority status with fear. They captured business and governmental power in New Orleans by the mid-1800's. With that power they made laws for 100 years which took status away from the Creoles of Color and eventually placed them in the same position as Negroes.ep

The vocal music of the uptown blacks in New Orleans included Afro-American work songs and Afro-American religious music. This music was influenced both by European church music and African vocal style. Another kind of black vocal music was the cry of the street vendor. This music had many expressive variations in pitch and voice quality. By about 1910 these sounds had evolved together into another kind of music that today we call the blues.ep

For jazz to have been created many different kinds of music had to have influence on each other. Now first of all, Creoles of Color, like the white Creoles, wholeheartedly favored European music. Meanwhile, much of the music played by Negroes retained aspects of African musical practices. Though many Negro musicians received musical training, their music was generally less refined than that of the Creoles. It may have included improvisation, but we do not know. In summary, many European concert traditions were absorbed and maintained by Creole music, and some African traditions were preserved in Negro music. No doubt, the colored and white Creoles blessed New Orleans with a strong musical tradition. By comparison with residents in other regions, they took the pleasures of music and dance more seriously.ep

BRASS BANDS

Try to imagine life at the beginning of the twentieth century. This will help you imagine how jazz developed. There were no electronic devices. Trying to have fun on a night in New Orleans would be very different than it is now. You could not listen to any radio or television programs, records, or tapes. You could not call anyone on the telephone or visit movie theaters or video arcades. Candlelight would be needed for reading. However, you could go to the town square, which would be lit by gas lamps. There you could buy flavored ices from a vendor, exchange pleasantries with your neighbors, and take a walk in the moonlight. You could also listen and dance to the local band. In other words, there almost had to be music, $itlive$xit music. A town without a band was a very dull place to be. The social and fraternal organizations knew this, as did the newspapers and businesses. Therefore sponsorship was provided for most of the local bands by churches, social and benevolent clubs, fraternal clubs, fire departments, townships, undertakers, and plantation owners.ep

A band was present at almost every social activity, most of which took place outdoors: picnics, sporting events, political speeches, or dramatic presentations at the town hall, and dances in the open-air pavilions. Dance was the main social activity of the nineteenth century. The band played before the event and for the dance which followed. A large brass band was used so that the music could be heard in outdoor settings. In the narrowest sense, a "brass band" has only brass instruments and percussion. The early Louisiana bands, though dominated by brass, also included a clarinet and later a saxophone. These are known as "woodwinds," even though they are not constructed entirely of wood. They also had a bass drum, a cymbal, and a snare drum. When the activity was held indoors, a large band was not needed. There the smaller "string band," was suitable. It was usually composed of cornet, violin, guitar, bass, and piano or some combination of those instruments.ep

There had been bands in the New Orleans area long before the Civil War. Then, during the war, occupation by Union troops had exposed the city to many more. About thirty different regimental bands of the occupying forces were stationed in and around New Orleans. They were very conspicuous, playing not only for the many military ceremonies but also for concerts of patriotic and popular music. Their presence was an additional stimulus for the band tradition in New Orleans.ep

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RAGTIME

By the end of the 1800s, $bragtime$xb was very popular in New Orleans. The word "rag" refers to a kind of music that was put together like a military march and borrowed some of its rhythms from Afro-American banjo music. You could tell ragtime music because the loud beats fell in unexpected places. This is called syncopation. This was the result of its far off African influence. Musicians would use syncopation on all kinds of different tunes and say they were "ragging" those tunes. So the word "rag" also became a verb: "to rag" is to give the rhythms in a piece of music a distinctly syncopated or ragged-time feeling. ep

"Ragtime" ordinarily refers to a kind of written piano music that first appeared in the 1890s. The most famous composer of ragtime piano music was Scott Joplin (1868-1917). The term has also been used to identify an entire era of music, not exclusively written piano music. For example, between the 1890s and the 1920s there were ragtime bands, ragtime singers, ragtime banjo players, in addition to ragtime pianists. ep

Many of the musicians we classify today as "jazz musicians" called themselves "ragtime" musicians back then. Because of this some scholars consider ragtime to have been the first jazz style. However, ragtime was not a jazz style in the strict sense. It involved only limited improvisation, and it lacked swing (which was invented later). Instead we can say that ragtime was a forerunner of jazz or that it was a primitive form of jazz. It popularized using accents before and after the beat instead of always directly on it. This was its syncopation, which gave it its distinct character and charm. Certain stogy folks in authority considered it dangerous because it was syncopated. They imagined this led to lewd types of dancing. Today jazz musicians play "around" the beat partly because ragtime made the practice popular.ep

During the 1890s, there were bands in almost every small town and settlement in southern Louisiana. Their music reflected several influences. It combined march music and ragtime. These two styles were interrelated. John Philip Sousa, the famous bandleader, had included ragtime pieces in his band concerts. Ragtime pianists often performed Sousa marches in a ragtime style. Another significant force was music of the Mexican bands that visited New Orleans. Musicians from these bands settled in and around New Orleans, and some became music teachers. Their music was respected and enjoyed so much that it influenced the styles of New Orleans trumpeters.ep

Band music influenced jazz quite directly. By the beginning of the twentieth century, New Orleanians were accustomed to hearing brass bands such as Sousa's and Arthur Pryor's, having already heard Patrick Gilmore's military bands of the Gulf Coast Command. Dances held in the middle 1800s were often provided with music by the military marching band that was stationed in the region. The march form was sometimes modified and used as dance music in New Orleans. Later a popular dance called the "two-step" was done to march-like music. Moreover, the form of ragtime pieces generally follows that found in marches. Eventually roles of various instruments were transferred from marching band to jazz band.ep

THE PARTY ATMOSPHERE

Other factors besides the brass band movement made New Orleans an ideal setting for the birth of jazz. New Orleans was a center for commerce because of its nearness to the mouth of the Mississippi River, a flourishing trade route for America, the Caribbean, and Europe. Because the city was a seaport, it catered to travelers from all over the world, and New Orleans maintained a cosmopolitan party atmosphere. There were numerous taverns and dance halls. One aspect of the entertainment it provided was a famous brothel district known as Storyville. $bThe reason the party atmosphere of New Orleans is important to the beginning of jazz is that it generated so much work for musicians. There was so much music that there was a constant demand for fresh material. This caused musicians to stretch styles, and to blend, salvage, and continuously revise odd assortments of approaches and material into what ultimately became jazz.$xbep

Now let's delve a bit more deeply into what probably occurred at the time jazz was born. Ordinarily jazz is thought to have derived from blues and rags that were popular in New Orleans. However, few pieces in the repertory of New Orleans brass bands were rags, and blues pieces were nowhere near as common as we would expect in the repertory of the earliest jazz bands. In other words, our current notion of "jazz repertory" is not really reflected in the music of the first jazz musicians. Unlike most of today's jazz, the earliest jazz was intended mostly for dancing, not just for listening. The music's beat, form, and spirit interested the dancers the most. The evolution of new dances and the overall popularity of dancing was a big factor in the evolution of jazz. Dancers were not necessarily impressed by the wonders of collective improvisation or the inspirations of well-crafted solo improvisations. They responded more to new jazz rhythms.ep

Early jazz musicians have said that their repertory was constructed primarily to accompany dances such as the mazurka, schottische, quadrille, and one-step. These musicians, whom today we call "jazz players," were not hired specifically to play jazz. At the beginning of the twentieth century, New Orleans parade bands and dance bands shared the same musicians and much of the same repertory. It was almost as though the musicians walked directly from the street parade into the dance hall, often putting down a brass instrument and picking up a violin. The performing groups accompanying dances were termed "string bands" or "orchestras"--violin, guitar, bass viol, and one or two wind instruments, played by the same musicians who had paraded with trumpet and trombone. To satisfy the demands of dancers, these musicians often combined music from different sources. Sometimes they ended up creating new sounds that were very compelling rhythmically.ep

These approaches became the core of jazz style, and their manner of playing led to the idea that jazz is not $itwhat$xit you play, but $ithow$xit you play it. In other words, $bjazz was an outgrowth of treatments for many kinds of music being played on the demand of dancers.$xb Today we call these same musicians "jazz musicians," and their music "New Orleans jazz" or "Dixieland," though some people reserve the term "Dixieland" solely for the music of white bands. $bBecause their audiences liked ragtime so much, the musicians adapted repertory from many sources. Often they syncopated ("ragged") otherwise unsyncopated pieces, thereby lending rhythmic vitality to pieces that lacked it.ep

In parades as well as dance halls, small bands were trying to perform music originally written for large bands. Their compromises led to what became standard Dixieland style and instrumentation. In trying to fill out the sound, more activity was required of each player, so musicians improvised parts to order. They got in the habit of improvising, and as jazz evolved, this habit evolved from a necessity into a choice.$xb In essence, the musicians in New Orleans were combining diverse materials to please people who had a taste for special kinds of musical excitement. Jazz originated directly in the instrumentation, repertory, and musical practices of brass bands and string bands that were active before the 1920s.ep

THE JAZZ BUBBLE, INC.
4816 Royal Street
New Orleans, LA 70117
(504) 945-4888

July 26, 1990

The Honorable J. Bennett Johnston
United States Senate
Room 1010, Hale Boggs Federal Bldg.
500 Camp Street
New Orleans, Louisiana 70130

Dear Senator Johnston:

"Jazz is the ultimate American urban art; its emotional drive has always reflected the pace of cities." - Albert Goldman

"It is important that Jazz be placed in the perspective it has long deserved but has only recently begun to achieve." - Paul Lentz

What is known as "Jazz" is the music form that was born in New Orleans and evolved into the single contribution made by America to the world of the arts.

Your effort at establishing a **Jazz preservation park** in New Orleans that seeks to preserve, interpret and commemorate Jazz and to foster the continuing expression of Jazz as an art form underscores my belief that yours is leadership with integrity and vision. Music as art represents the soul of a culture or a society. It can provide solace or joy, it can entertain or educate. And music is a universal language.

During the year 1976, I conceptualized and produced "Jazz Jam '76 - A New Orleans Bicentennial Salute to Jazz and Satchmo" in association with the New Orleans Bicentennial Commission (note enclosed). Additionally, I am a partner in the firm of rampARTstreet GRAPHICS which is a poster-art production firm. We currently play host to an eleven year contract (commencing in the year 1990 through the year 2000) with the Zulu Social Aid & Pleasure Club, Inc. for the production of its annual limited edition, collectable, signed and numbered, silkscreen, Zulu Mardi Gras Poster.

I am also the president of the Jazz Bubble, Inc. - a product production and marketing company. For some years now, I have harbored a dream of producing a line of jazz related products that commemorate Jazz - such as posters, T-shirts, sweatshirts, glasses, etc. Reading the news reports of your plan has prompted me to offer the following proposal in the interest of further insuring the success of the park once on line.

The Jazz Bubble, Inc. respectfully requests that we be granted the exclusive and renewable right to conceptualize, create, produce and retail on the site of the **Jazz preservation park** those above-mentioned products and others to be developed.

In exchange for said right, we propose to do the following:

1) To make and accept the responsibility for all necessary financial arrangements, including artists' fees, the underwriting of all production cost, payments and copyrights;

2) Negotiate and finance the expenses of all related professional services;

3) Keep accurate records regarding the sales of each product in the line;

4) Submit monthly recaps of sales and **pay royalties** on those sales to the **Jazz preservation park**.

It is important to note that we propose to pay royalties based on sales, not profits. Should an item in the line not be profitable, the **Jazz preservation park** would still receive royalties. The royalty percentage would be contingent on the per unit price upon which we decide. In conclusion, the Jazz Bubble, Inc. would also establish a Jazz scholarship fund in the name of J. Bennett Johnston.

My associate, Mr. Charles R. Grady, Esquire, and I would welcome the opportunity to meet with you for the purpose of the further discussion of this proposal and to show you samples of the quality of some of the products herein addressed.

Thank you for any consideration given to this matter.

Sincerely,

Rudolph L. Muse

RLM/kg
Enclosure

Page 30 FIGARO June 30, 1976

Jazz Jam 76

"A NEW ORLEANS BICENTENNIAL SALUTE TO JAZZ AND SATCHMO"

JULY 4th
6 P.M. 'TIL 10
AT THEATER OF PERFORMING ARTS
Tickets at: Werlein's – Mason's – Mushroom – N. O. Jazz Museum – Dooky Chase

SPECIAL GUEST – EARL "FATHA" HINES

FEATURING: The Young Tuxedo Brass Band Gentlemen of Jazz · Al Belletto Jazz Band · Ellis Marsalis Jazz Ensemble · James Rivers Movement · Germaine Bazzle · Angelle Trosclair Joan Harmon · Ellyna Tatum

Sponsored by The Louis Armstrong Cultural Development Fund, A Non-Profit Corporation

Jazz tribute slated for U.S., Armstrong

The sweet strains of four hours of jazz will be heard in New Orleans July 4, commemorating both the 200th birthday of the United States and the 76th birthday of alltime jazz great Louis Armstrong.

The scene, appropriately, will be the theatre of the Performing Arts, located on the 31-acre tract that will become Louis Armstrong Park. Construction of the park is now in its first phase.

The event will also feature presentation of the Louis Armstrong Memorial Award, to be given annually to an outstanding New Orleans musician for achievements locally and worldwide.

"We have a wealth of musicians in this city," said Rudy Muse, co-producer of the event with Gene Boyd. "We hope this award will lend some credibility to their efforts."

The 6 p.m. concert and the award are being sponsored by the non-profit Louis Armstrong Cultural Development Fund, in association with the New Orleans Bicentennial Commission.

The winner of the Armstrong award will be presented a full-size reproduction of an oil painting of Louis Armstrong by Peter Yokum. Each year, the name of the recipient and the date will be added to the award.

Scheduled for this year's concert are some of the top names in local jazz. The special guest will be Earl "Fatha" Hines. Also playing will be the Young Tuxedo Brass Band, the Gentlemen of Jazz, the Al Belletto Jazz Band, the Ellis Marsalis Jazz Ensemble and the James Rivers Movement.

Vocalists will be Angelle Trosclair, Germaine Bazzle and Joan Harmon.

Also present will be the first professional female jazz grand marshal, Ellyna Tatum.

Tickets go on sale next week.

THE JAZZ BUBBLE, INC.
4816 Royal Street
New Orleans, LA 70117
(504) 945-4888

August 6, 1990

Cynthia S. Shade
Legislative Assistant
U. S. Senator J. Bennett Johnston
136 Hart Building
Washington, D.C. 20510

Dear Ms. Shade:

As an outgrowth of the public hearing July 27, 1990, regarding the bill S.2846 introduced by U. S. Senator J. Bennett Johnston, the following is offered as the format for an interpretive outreach program that could be employed as a way to promote and encourage public education about Jazz.

The result of my long-term work to promote Jazz has lead me to understand the need for and possibilities of a commercial Jazz program. A program that could be packaged and retailed year-round to visiting conventions and employed in other commercial ventures.

This musical production, to be entitled "A New Orleans Jazz Collage," would be a one and one-half hour show which would consist of five, fifteen minute segments spotlighting the development of Jazz as an art form. Highlights would include Ragtime, Dixieland, a New Orleans Jazz/Gospel choir, a modern or progressive Jazz unit and a mock New Orleans Jazz funeral and second line. This production could be staged in the grand ballroom of hotels and accompanied by a dinner menu and wine offering or cash bar. It would be presold to convention coordinators through the hotel's sales department. One ticket price would include tax and gratuity.

I believe that the long-range economic success of this program is married to two factors: the projected growth of convention business and tourism in the New Orleans area in coming years and proper coordination and direction in terms of programmatic control. Persons such as Alvin Batiste, Jonathan Bloom, and Ellis Marsalis would be ideal to structure this program.

The successful production of "A New Orleans Jazz Collage" would give credence to the evolution of the Jazz experience through an entertaining, versatile, fast-paced production.

At the reception following the public hearing, it was my pleasure to speak with you about my proposal for a line of Jazz commemorative products. I have enclosed a copy of that proposal as per your request. If these proposals seem to you that I am putting the cart before the horse, it is because I view all things from a position of "why not". I am also committed to the belief that proper planning prevents poor performance. Proper planning is not one dimensional, it is an ongoing process.

Sincerely,

Rudolph L. Muse

RLM/kg

MEISMADH
NEW ORLE
NC

OUTLINE	ADVANTAGES
I. Idea (Jazz Collage)	
1. Ragtime	promotes local musicians
2. Dixieland	New Orleans musical heritage
3. Jazz Choir	broad based appeal
4. Modern or progressive jazz unit	variety keeps interest
5. Mock jazz funeral & second line	fast moving
(90 minute program/ 5-15 minute segments) (speech & apparel of announcer suited to time period & type of music being presented)	
II. Location	
1. Hotel ballroom	serves interest of hotel easily accessible by hotel guests savings in cost
III. Clientele	
1. Conventions	provides opportunity to presell program at reduced rate to a guaranteed number of people
2. Tourist groups	
3. Schools	
IV. Promotion	
1. New Orleans Tourist & Convention Commission	
2. Hotel sales office	
3. Approval of School Board	
4. All contractee resources & available media	
V. Talent (local universities & professional musicians)	
1. 5 piece band - ragtime	
2. 7 piece band - Dixieland	
3. 13 member jazz choir with 4 piece back up	
4. 5 piece band - modern or progressive	
5. Grand marshall & 7 to 10 people dance troupe	
6. Announcer	

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NEW ORLEANS MUSICIANS ORGANIZED, INC.
A NON-PROFIT ORGANIZATION

P. O. Box 51221 New Orleans, LA 70151

SENATOR J. BENNETT JOHNSTON / WASHINGTON D.C. / 8-10-90

THESE DOCUMENTS ARE SUBMITTED FOR INCLUSION AS PART OF THE OFFICIAL HEARING RECORDS PERTAINING TO SENATE BILL S.2846.

We request answers to the following questions.

1) WHY WAS THIS BILL INTRODUCED TO CONGRESS **BEFORE** A LOCAL PUBLIC HEARING WAS HELD ?

It's obvious this bill was formulated by people outside our community **well in advance of the public hearing**, and whatever input and conditions offered by panel members is **after the fact**, and will have **little or no bearing on this legislation**. If you were truly interested in consensus and input from music educators and administrators, we believe you would have held this hearing **before** submitting the bill; and then only **after** it had been **revised** to reflect community concerns and conditions.

2) WHAT IS MEANT BY THE NATIONAL PARK SYSTEMS' INTENTIONS TO INTERPRET THE ORIGINS, DEVELOPMENT, AND PROGRESSION OF JAZZ IN THE US ?

If a definitive history of the origins and development of jazz can be found, there will be no need to interpret jazz, unless you intend to **alter that history**. We have not been successful in over 90 years of determining these facts WITHOUT controversy.

3) WHAT MAKES YOU THINK YOU CAN DO SO AND IN SUCH A SHORT TIME PERIOD?

4) ONCE YOU HAVE DETERMINED THE HISTORY OF JAZZ, WHAT IF WE DIS-AGREE WITH YOUR FINDINGS? WHY SHOULD WE ACCEPT **ANY** HISTORY YOU SUBMIT?

This government has a history of denying Africa's contributions to world civilization, as witnessed by reading any public school history textbook.

In regards to *"accepting recommendations from the mayor of New Orleans to seat 3 members with experience in music education:"* Be aware that this **same mayor** only a **few months ago** had intentions to turn Armstrong Park into a **European circus** with no **partnership, input or control from the African-american community** in which it's located, and whose numbers constitute the vast **majority** of local citizenry. We therefore demand a voice in the seating of any members submitted by a man with no obvious **commitment or regard towards economic development and empowerment for the masses of people whose ancestors were responsible for the birth of jazz**.

In regards to *"seating one member from local business and economic groups knowledgeable about tourism"*: There's no mention in your document concerning your intentions of reaping **economic rewards** from this bill; only to preserve and document cultural and historic information about jazz. However, this inclusion makes it obvious that you see a **profit potential** from this venture. We require that any plans for development be made in **partnership with reputable and established community-based organizations who will be held accountable to the public.**

In regards to the seating of *"one member from the local recording industry"*: We see no **need** for such a member, and there's no such thing as a local recording industry; only a group of independent studios. History reveals that some members of the local recording "industry" have only served to **exploit local talent.** There are numerous law suits and court actions now pending which have been filed by local musicians and artists who have **never been compensated** for popular songs they've recorded.

In regards to *"seating one representative of the Jazz & Heritage Foundation"*: We view the Festival Foundation and the Festival staff as an **example of cultural exploitation.** These views are based on the racial and residential make-up of the Festival staff, and their salary structures as compared to locals. We've heard oral testimony from numerous local artists who've **never** been given equal treatment, billing, or pay compared to the growing numbers of non-local groups who've participated, despite the fact that the local culture is responsible for the success of this event. **Very little** of the economic impact of this event, estimated into the **millions of dollars**, is re-invested into the development of the African-american community, and the few employment oppertunities for African-americans during the festival have to be **fought** for.

In regards to *"reimbursement of travel expenses"* we assume you're referring to local travel, as you later state *"all elements necessary for the development of this project are within the city."* We see no **need** for any members to travel **outside this state** to conduct business concerning this matter.

As your documents further highlight the contributions of Louis Armstrong: The International Association of Jazz Educators inducted this world-acclaimed musician into their hall of fame in January of **this** year during their 17th annual convention here. We will question the seating of any committee member with affiliation with this group.

Any proposed development of any aspect of the cultural contributions made by Africans and African-americans should be designed in **partnership** with that community to **empower** them in the economic, political, and social aspects of such development.

We agree with the views of Mr. Scott from Xavier University, who expressed the condition that you **first** develop a national park dedicated to the preservation and public disclosure of the many contributions Africa has made to this city, this state and this country, which have been historically denied and/or mis-represented. The entire development and administration of this park will be done **in partnership** with individuals and groups with **track records** proving their commitment to the empowerment of the African-american people in this city. We are **NOT** willing to hand our **last viable resource** over to **ANYONE** !. We will only consider equal **partnership** which guarantees that the bulk of all economic rewards be directed to benefit the African-american community, especially those which have contributed to the development of our culture.

We suggest that you take the necessary actions to make **Congo Square a national historic site**, and forever free it from the threat of outside development or destruction. Its development and usage will also be done in partnership with local groups.

We further contend that jazz was previously called "**New Orleans Music**", which also spawned blues, rag, dixieland, rhythm & blues, reggae, rock n' roll, big band music, jive, zydeco, soul, contemporary black music, and rap music, each a direct ascendant of jazz or of one of its children or grandchildren. New Orleans' African inspired music is responsible for almost **every form and category of American music**, with the possible exception of country & western and folk.

The following articles are also submitted as part of this document.

"CULTURAL RICHNESS IN THE U.S. BLACK COMMUNITY OFFERS GREAT POTENTIAL FOR TOURISM DEVELOPMENT" by David L Egell, U.S. Travel and Tourism Administration and Bernetta J. Hayes, Tourism Consultant.

"WHAT IS THE DIFFERENCE BETWEEN JAZZ AND BLACK JAZZ ?" by Rodger L. Poche'

"AND THE POWERS THAT BE" by Cyril (MBUKU) Neville

"WHAT'S HAPPENING IN ARMSTRONG PARK ?" by George C. Green

"A MAJOR TOURIST ATTRACTION; DESTROYED!"

Rodger L. Poche'
Vice-President

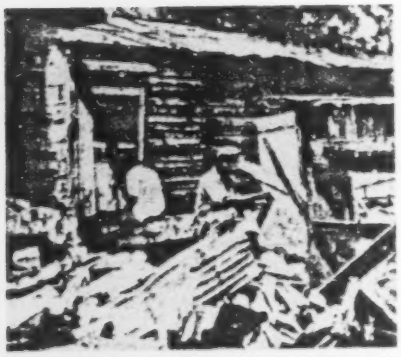
cc: all hearing panel members

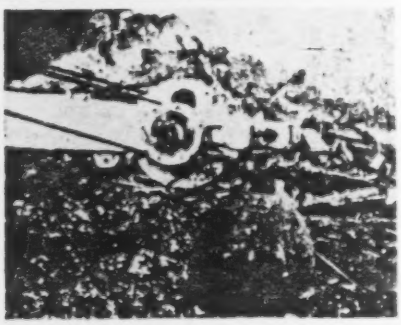
THE WORD, FROM

NEW ORLEANS MUSICIANS ORGANIZED, INC.
A NON-PROFIT ORGANIZATION

VOL. 2 ISSUE 1 DEC. 1988/JAN. 1990

A MAJOR TOURIST ATTRACTION; DESTROYED!





"Satchmo's" Birthplace Razed--Despite numerous news articles assuring the New Orleans public that arrangements had been made to preserve the birthplace of world-famous musician Louis "Satchmo" Armstrong, the 24-by-26 foot structure at 719 Jane Alley was leveled and burned last week to make way for the new police complex. The shanty is shown in the background of the top picture. The bottom picture shows the huge wrecking-ball which was used to smash the house. The small mound of bricks, rubble and ashes in the background was all that remained of the building Thursday-- (BOB CAFFREY PHOTOS)

LOUISIANA WEEKLY - Friday, June 27, 1964

Cultural Richness in the U.S. Black Community Offers Great Potential for Tourism Development

By David L. Edgell, U.S. Travel and Tourism Administration and Bernetta J. Hayes, Tourism Consultant

In the United States there exists a cultural richness in the Black community that offers great potential for tourism development as a product market for foreign visitors. Such development is tailor-made for all businesses, whether small, medium, or large (see *Business America*, March 28, 1988). With the current value of the dollar, there has not been a better time than now to develop, market, and export tourism and particularly new tourism products.

Because new opportunities are emerging, Blacks should take advantage of the growth potential of the U.S. overseas travel market. After all, tourism is the largest source of export earnings from tradeable services for the United States. In fact, in 1987 the United States earned about $19.5 billion from sales of goods and services to approximately 30 million international visitors. Although 1987 broke all records for international tourism to the United States, 1988 is expected to surpass that record by more than 11 percent. With an unprecedented combination of world economic and financial conditions, NOW is an excellent time to EXPORT tourism.

"You haven't done this town till you've done it uptown," is the way New York City's Harlem welcomes the international community. Advertising itself as the "Black Capital of the Western World," Harlem has realized a 78 percent increase in Japanese tourists, a 110 percent increase in Canadian tourists, and a 68 percent increase in its European tourists. Travel missions, cooperative advertising, familiarization tours, radio and TV commercials, feature articles in the travel trade magazines, cooperative ventures with the New York Convention and Visitors Bureau, and brochures all contribute to increase the Harlem community's share of the international tourist market. Furthermore, the Harlem Convention and Visitors Association has begun efforts to enter the Mexican, Brazilian, Jamaican, Barbados, and African markets.

Destinations as large as Harlem or as small a Plateau, Ala., burial site of Cud-Joe-Lewis, the last slave to arrive in American aboard the slave ship "Clotilde," can all gain their share of world markets to help promote economic development in the commu-

 cont'd on back page

nity and to provide opportunities for Black business enterprises to flourish.

New Orleans has long been "Cookin' with Jazz,' exporting Creole and Cajun cooking and Mardi Gras to the world. Often called the "cradle of Afro-American civilization," the Crescent City's Black heritage is rich in history, art, cuisine, and music, producing some of the greatest jazz musicians the world has known...

...New Orleans, however, has been exporting jazz overseas for more than 14 years in a series of jazz festivals held throughout Europe. Organizers, the preponderance of whom are Black, schedule gospel, blues, and jazz singers in Sweden, Denmark, Italy, Scotland, Germany, England, and France. The engagements each last about 10 days.

"We're selling New Orleans to the World," exclaims Lillian Boutte, a jazz singer who has participated in these festivals for six years. So seriously has Boutte been "selling" New Orleans that she has been named the "Ambassador" for the city, a title which Louis Armstrong once held. The energetic chanteuse, on her own initiative, recently invited the mayor of New Orleans to Europe to officially kick off a series of jazz festivals and convinced a local television station to send a crew to film the series. The result was a three-day television special on jazz festivals in Europe, aired in New Orleans. To take her efforts one step further, Boutte has opened a promotion management office in Denmark where she arranges time-sharing apartments for European visitors, gives out brochures on New Orleans, and places travel advertisements in European jazz magazines.

One special U.S. market with numerous Black entrepreneurs, the "American Paradise," the U.S. Virgin Islands, has been exporting tourism for more than 25 years. In 1987, the islands had about 710,000 tourist arrivals by air from Canada, Europe, South/Central America, the West Indies, and the U.S. mainland, and garnered about $600 million in tourist receipts. Through a combination of radio and television features, familiarization tours, marketing offices scattered througout the United States and Europe, promotional literature and travel exhibits, the three islands market their destination to international visitors. And, the Virgin Islands' Division of Tourism is now using crystal-clear aquamarine waters, sandy beaches, and palm trees to entice new international visitors to three of the world's favorite islands...

...The message is that with the favorable economic environment and with the devaluation of the dollar, Black entrepreneurs should not wait until tomorrow to export tourism, but instead should EXPORT NOW!

NOMO OFFICERS

Cyril Neville-President, George C. Green-Vice President, Rodger Poche'-Vice President, Tim Green-Vice President, Gaynielle H. Neville-Secretary, Willie Green-Treasurer. Other board members are Shannon Chabaud, Kenyatta Simon, Lisa Palumbo, Majeeda Snead. Jean Curry.

A NON-PROFIT ORGANIZATION
NEW ORLEANS MUSICIANS ORGANIZED, INC.
P. O. Box 51221
New Orleans, LA 70151

THE WORD FROM,

NEW ORLEANS MUSICIANS ORGANIZED, INC. - A NON-PROFIT ORGANIZATION

Volume 2 Issue 2 FEBRUARY/MARCH 1990

WHAT IS THE DIFFERENCE BETWEEN JAZZ AND BLACK JAZZ?

By Rodger Poché

The International Association of Jazz Music Educators held its 17th annual convention at the Hyatt Regency Hotel, January 11-14, 1990. It is the official organization of jazz music educators and instructors who document jazz history, educate our children, implement, execute, and sanction jazz education and studies programs, jazz competitions, and jazz promotions.

Louis Armstrong, whose name is synonymous with jazz worldwide, was finally inducted into their Hall of Fame, along with two others. Ellis Marsalis received their Humanitarian Award. Danny Barker, "universally regarded as the elder statesman of **New Orleans Jazz**", received their host state Honoree Award. If New Orleans Jazz constitutes a seperate category, why isn't it represented, performed, documented, and administered by local musicians?

"The Black Music Caucus", is the name of the small group which represents "Black Jazz Music", and their name indicates an obvious separation from the parent group, as well as in the music itself, based on race. This title suggest's that jazz, as performed by "Blacks", is different from mainstream jazz, or is a version of jazz later adopted by "Blacks". The BJMC's premiere function in the Grand Ballroom was the only event held on the final day, to a small audience, after all the vendors and exhibiters had already checked out, along with the majority of the IAJE members. The other function held at St. Marks Community Center the previous night received no equipment support from the parent production division. (They had to rent their own mics and music stands).

Bill McFarlin, executive director, said that great efforts were made in trying to get a good racial balance of the concert performers and scheduling, although there were no African-American high school and college bands, which he said was due to lack of awareness by the African-American community.

We all know that Jazz Music was created in New Orleans by people of African descent around the turn of the century. There are those who claim that jazz was created by members of other ethnic groups who studied music in Europe, and incorporated African rhythms with European classical and period musical styles. The IAJE is into highlighting and promoting those who have learned to imitate jazz music and technique, while African descendants are put into a seperate, but unequal category.

Native jazz musicians in attendance expressed concern for the introduction of the term "Black Jazz", and for future generations who may perceive that people of African descent had little or nothing to do with the birth and development of jazz.

For further information about the IAJE, or to voice your opinion write:

Bill McFarlin, Executive Director IAJE, P.O. Box 724, Manhattan, KS 66502 or Mr. Maurice Portis, President, Black Jazz Music Caucus, 4619 North Pennsylvania Street, Indianapolis, IN 46205.

AND THE POWERS THAT BE

I have come to the conclusion that the only way anything can be done to bring about positive change is to educate the whole community of New Orleans. They should know about the contributions **that were made to the local culture** by each ethnic group that make up our unique cultural gumbo. Since I am a descendant of Africans it is the African people and the many gifts they brought to America that I would like to call some attention to, specifically the ones they brought to New Orleans.

In my research I have found that Africans were with the first French pioneers in Louisiana and Florida (around 1580). Africans were also with LaSalle in 1682 when he claimed Louisiana for France. In 1719, 250 slaves (kidnapped Africans) from Guinea landed (and thereafter came in numbers.) Africans were at the founding of New Orleans in 1718 and accompained the voyageurs in the exploration of the Louisiana territory. By 1791, more than a third of the population of upper Louisiana were Africans. In 1762 in New Orleans, those of African strains were predominate, about 1,300 white to 3,065 Africans, of whom 1,900 were free.

All this time African language, religion, and knowledge of self was being viciously stripped from them throughout the United States. The only place slaves (kidnapped Africans) were allowed to gather among themselves and most importantly to play their drums, therefore the only place they (we) were allowed to form a culture of their (our) own, was New Orleans. Here I get to the heart of the matter. Here we examine what effect these events had on New Orleans' culture as well as the culture of America. And where we tie the past to the present and show the desperate need to have our own culture represented correctly so that we, as a people, can forge a positive future with it; socially, spiritually, politically, physically, and most urgently, economically.

The means for us to do all of the above are centered around the place known historically as **Congo Square.** While seeking solutions to some of our more immediate problems, I learned that every history of jazz goes back to the slave celebrations in the field that came to be called **Congo Square** in New Orleans. The Oumas (Houmas?) Indians once used it for their corn feasts and considered it holy ground. Around 1817 we were forbidden to congregate, except in a designated place on Sundays. Congo Square was the place. This I found, went on until 1875, and only out of such intensly felt culture could a creation called jazz be born. In his article "Hear That Black Snake Moan", Michael Ventura writes, "...in Congo Square, African music was put into a western form of presentation, the real birth of jazz, blues, rock, etc". I have gone over all this to show what a valuable cultural and historical asset Congo Square is to the African-American community and the city. It is also important to know that Congo Square is located in what is now Louis Armstrong Park. Armstrong Park is in danger of disappearing, forever; becoming a European theme park, Louis Armstrong/Tivoli Garden. The African-American community will have no stake in the park whatsoever. The total community would be divided even more disproportionally, economically, than we are now!.

Let's analyze the situation realistically. We, the African-American community, do not own one brick in the C.B.D.! We do not own any part of the French Quarter. We won't own any part of the Aquarium when it is completed. We weren't included in the planning of nor will we be included in the construction of the Tchopitoulas Corridor and we will ultimately be excluded from the development of Tivoli Gardens. I must say here that it is obvious to me that all of the projects I have named are connected and are in motion as of now. I must add also that even though we have been excluded from any economic gains from these projects and any real participation in them, we will be the first included to come up with the tax money that it will take to bankroll these ventures.

That is why it is important that Louis Armstrong Park and Congo Square be controlled by and for the African-American community of Greater New Orleans. Through groups like The Committee To Save Armstrong Park, The Treme Development Committee, New Orleans Musicians Organized, Inc. and others, we could forge an economic future for the youth of today and generations to come. To do this we need space to develop culturally and economically. In my heart I believe that Congo Square and Louis Armstrong Park are the last places we will get a chance to do what we need to do to survive in this city. We must have unity on these issues. We must make a place for ourselves and our children, it will not be given to us. We must control Armstrong Park, Congo Square, our culture and our destiny.

Your brother in the struggle,
Cyril (MBUKU) Neville

A NON-PROFIT ORGANIZATION
NEW ORLEANS MUSICIANS ORGANIZED, INC.
P.O. Box 51221
New Orleans, LA 70151

MAHALIA JACKSON
"World's Greatest Gospel Singer"

OCT. 26, 1911 (New Orleans, LA)- JAN. 27, 1972

WHAT'S HAPPENING IN ARMSTRONG PARK?

George C. Grum

Italian functions are controlled by Italian-Americans. The St. Patrick's Day parade is controlled by Irish-Americans. Spanish festivals are controlled by Spanish speaking Americans. Octoberfest is controlled by German-Americans. African-American functions are controlled by the white community or a representative of the white community. How come?

African-American business people support the symphony, the ballet, the opera and any European art form that they have been influenced to accept as "cultural", leaving their heritage in someone else's hands. African-American art is looked at as entertainment, not something to be nurtured and preserved. African and African-American culture are like works in the public domain, up for grabs to anybody who can make some money by using them.

Africans were brought here as slaves, they did not come through Ellis Island. They were stripped of their language, letters, religion, family structure and every vestige of a culture. All they came to know was what they gleaned from the surrounding remnants of European culture. The descendants of those slaves did manage to piece together a scheme of documenting their existance here in a country that never wanted them as a part of it's cultural fiber. We worked in the kitchens where we fashioned a new and distinct cuisine that became world famous as NEW ORLEANS STYLE COOKING. There is a strong movement at hand to rob us of that contribution by labeling the food of NEW ORLEANS CAJUN, and the African-American business community is allowing it to happen without so much as a murmur.

The other aspect of our creative genius is the music that was fabricated from what we heard and what we had stored in our genes. The music that was destined to be called JAZZ is America's only indigenous contribution to the world's art.

The foremost ambassador of that music, LOUIS ARMSTRONG is what we are here to talk about. The park named for POPS is about to be ravaged at the expense of NEW ORLEANS' African-American community; philosophically and economically. The park is to be turned into a farce called Tivoli Park and prefixed with the name of a great African-American artist, ARMSTRONG. Using Louis Armstrong's name will give the venture the cultural validity it lacks on it's own, then it can recieve the amenities reserved for cultural undertakings. In essence, the project is strictly a money-making voyage.

ARMSTRONG TIVOLI PARK will basically be a European showcase. The master plan states;"...we are of the opinion that the MUNICIPAL AUDITORIUM is far too dominant and should be torn down and replaced by a smaller building." "...and we hope that the City Symphony Orchestra will return to this venue." The master plan makes no allowances for the qualitative presentation of NEW ORLEANS MUSIC traditional, contemporary, developing or in any form. The music of NEW ORLEANS will be played on some scattered "stages" in the fashion of the Jazz Fest, like a side show. The music that makes the park of any importance should be featured on as many venues as possible. But the music isn't European so it has no real place in the park.

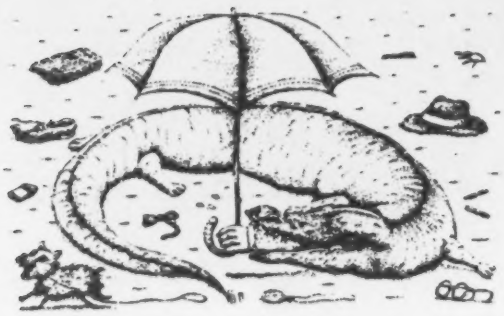
NEW ORLEANS is famous for it's cooking. The park has plans for, "the cuisine of many different countries, ...in a number of new restaurants." The new restaurants are; Italian, Irish, German, Spanish, French, Danish, Chinese, American, a confectioner's shop and an Oyster Bar Seafood Oriental restaurant! No African, African-American, Caribbean or even a Creole restaurant. A real slap in the mouth!

The disregard goes futher. They say, "...While Tivoli has a Tivoli Boys Guard in the same uniform as the Queen's Life Guard, here we will have a Boys Jazz Marching Band, which we can create on the basis of Tivoli's know-how over 150 years." New Orleans already has some of the best Jazz marching bands performing in traditional NEW ORLEANS FASHION. We have the PINSTRIPE BAND, REBIRTH BAND, NEW BIRTH BAND, THE TORNADO BRASS BAND, and of course THE DIRTY DOZEN BRASS BAND. There is no need to "create" a band.

To make the matters worse, the project is to be done by a company from (you ready for this?) Copenhagen, Denmark. The people whose lives and history are being destroyed are not included in the planning or operation of the park that deals with their heritage. People were moved to make a place for the existing park with devastating effects on some of the elderly former residents. The re-location allowance that was supposed to be given to some residents, has yet to be recieved (like the forty acres...). The money paid to the home owners in most cases, was not enough for them to purchase houses in other areas.

The people who had to leave were used, the people who remain are about to be mis-used.

THAT'S WHAT'S GOING ON IN ARMSTRONG PARK.



7/24/90

Ms. Laura Hudson
c/o Senator Johnston
U.S. Senate
Washington, D.C. 20510
202/224-0090

Re: National Jazz Park in New Orleans

Dear Laura:

For the record, I've re-written and improved the two enclosed papers. I would appreciate your seeing that these versions are used in the process of considering the establishment of a Jazz Park in New Orleans. The prospect of help from Senator Johnston has given me energy to re-think my statements; I want to offer my best possible help.

Thank you.

Cordially,

Michael P. Smith

NEW ORLEANS URBAN FOLKLIFE SOCIETY 501(c)(3)#72-1004041
Michael P. Smith, Director, 1210 Short St. New Orleans, La. 70118

PROPOSAL FOR DEVELOPMENT OF LOUIS ARMSTRONG PARK
AS THE CITY PARK FOR NEW ORLEANS MUSIC AND CULTURAL HERITAGE

B-8 SUNDAY, APRIL 8, 1990

The Times-Picayune

African-Americans left out

New Orleans

Re Bruce Eggler's March 26 article on Jean Lafitte National Historical Park and Preserve:

The Jean Lafitte National Historical Park, headquartered in New Orleans, is now 12 years old. In that time the National Park Service has opened cultural centers in several locations in South Louisiana, including four (two operational, two planned) dedicated to Cajun culture, two dedicated to Native American culture and one Isleno cultural center and museum. It has plans to open two more dedicated to Italian- and German-Americans.

All these centers are supported with funds from the federal government.

While the aforementioned groups have made important contributions to Louisiana, why has no center been dedicated to the history and culture of Louisianians of African descent? This is outrageous!

Over half the population of New Orleans is of African descent; one-third of the state's population is of African descent. The contributions of persons of African descent in New Orleans and Louisiana cannot be denied.

Many of the things for which New Orleans and Louisiana are most famous have their roots in African and African-American culture. The history and culture of African-Americans merit the National Park Service's attention.

The National Park Service's objective in Louisiana should be to educate the American public about all of Louisiana's ethnic groups. Its work in South Louisiana should be balanced. It should not serve as a cheerleader for any one ethnic group.

Ulysses S. Ricard Jr.
Assistant Archivist,
Amistad Research Center

PROPOSAL FOR DEVELOPMENT OF LOUIS ARMSTRONG PARK AS THE CITY PARK FOR NEW ORLEANS MUSIC AND CULTURAL HERITAGE

With cultural heritage being a primary potential tourist attraction in New Orleans, and a vast underdeveloped economic resource, Armstrong Park can best serve the urban community, and the city at large, as a location to preserve and encourage our rich cultural heritage, performance arts, cuisine arts, and musical traditions. These things may well be our city's greatest assets, and certainly constitute the most profound basis for social and economic revitalization much needed in the modern City. A central feature of this proposal is the establishment in this Park of a Louis Armstrong Center to preserve, interpret, and commemorate the origins, development, and living expressions of Jazz--America's most important contribution to the world of music.

Various propositions to date to develop Armstrong Park as a major theme park offering standard commercial food and entertainment, primarily for mass tourist consumption, have met with firm and reasonable opposition from the Treme community which surrounds it. Armstrong Park now languishes tragically under-used, the surrounding community is not nourished by it--is even systematically discouraged from using the facility--and the diverse cultural attractions of the city remain secret, isolated, practically unknown, a veritable mystery to residents and visitors alike.(See accompanying paper)

New Orleans is renowned for its music, cultural heritage, food, and entertainment, yet visitors usually search in vain for authentic examples of our finest attractions. They don't know where to find things suitable to their particular taste and expectations. They usually leave the city frustrated, knowing little about what makes New Orleans unique and wonderful. Only during Mardi Gras or Jazz Festival can visitors interested in our cultural heritage and music visit the city with any surety of fulfilling their rightful expectations.

The development plan here proposed will solve this problem. Armstrong Park should be established as the official City Park for New Orleans Music and Cultural Heritage--a "homegrown" sanctuary designed to pinpoint, encourage, and highlight the most authentic music, entertainment and cultural arts of New Orleans and its environs. Armstrong Park would become a New Orleans Jazz & Heritage festival all year long, continuously presenting and highlighting our finest cultural attractions. It would be a "tasting" and information center--a place to sample our food, music, art, and culture, and to gather knowledge and information about our City. Such a facillity would make visitation more productive and pleasant to individual tastes.

Food, music, craft, and arts booths in the Park could be designed and managed in such a way as to introduce locals and visitors alike to the actual wonders and resources of our city. Food and craft booths and performance installations could be designed and managed so as to introduce people to existing,

contemporary food, music, and arts venues in New Orleans in a manner similar to the Jazz & Heritage Fair. Cultural and recreational attractions, and connected educational and business resources, throughout the city and surrounding areas, could be highlighted and presented in an intelligent, dynamic, and ever changing panorama throughout the year.

Such a Park can be endowed with tenants and facilities which would provide all kinds and levels of access to, examples of, and information about our city. It could be the ideal place to serve the best promotional interests of all cultural, arts, tourism, and educational organizations in the city.

If this development proposal is enacted The Louis Armstrong Park of Music and Cultural Heritage would symbolize the "heart" of the City for residents, and serve as the portal to "authentic" New Orleans for the cultured tourist. The Park would become a means, not an end, to discover and experience cultural recreation and entertainment in New Orleans, thus serving the city at large, rather than than the entrepreneurial interests of outside developers.

If this proposal is implemented the Louis Armstrong Park of New Orleans Music and Cultural Heritage could protect, encourage, and make visible the stylistic and cultural variety that makes life here unique. In so doing New Orleans could easily become the "Mecca" for cultural heritage tourism in the United States--especially black cultural heritage tourism. The results of this would benefit and profit everyone.

DISTINGUISHING FEATURES OF THIS PROPOSAL:

1. OPEN TO THE PUBLIC FREE OF CHARGE, 8 a.m. - 1 a.m., 7 days o week, except for rare instances when the entire Park might be booked for large commercial events producing significant income for the Park.

2. DOES NOT REQUIRE LARGE OUTLAY OF CAPITAL FUNDS OR OUTSIDE MANAGEMENT. This plan utilizes and builds upon existing structures and tenants. It can be initiated through free advertising and promotional resources available from both commercial and community media. It utilizes natural alliances between musical, educational, cultural, and tourist organizations.

3. IT IS BASED UPON A CONSENSUS OF COMMUNITY INITIATIVE. There are no features objectionable to the surrounding community, and it includes the best and most realistic features of all earlier proposals.

4. THE MANAGEMENT BUDGET CAN BE GENERATED THROUGH CONCESSIONS AND USAGE.It would allow a natural and gradually increased usage and would generate its own funds for development. The Park would become a major instrument for needed promotion of New Orleans music and cultural heritage. It would soon become a unique urban

park of national and international stature.

5. THE ESTABLISHMENT OF THIS SORT OF COMMUNITY FESTIVAL AND INFORMATION CENTER WILL NOT TRAUMATIZE THE SURROUNDING COMMUNITY. The organic growth implicit to this sort of indigenous festival would also allow a more natural and harmonious growth and development of the surrounding community of Treme than the major commercial developments now being contemplated by the City. The surrounding community could be developed concurrently. Being properly educated about the historical significance of the Treme community, visitors would be more likely to walk into the community to visit restaurants and clubs, and to shop.

REVENUE PRODUCING FEATURES:

NOTE: for the Park to work efficiently and viably it must be considered in its entirety--including the Municipal Auditorium, the Performing Arts Center, the Treme Community Center, the Jazz Complex, Congo Square, etc., and the surrounding open Park areas--all being considered integral units in a unified vision of the Park.

1. PROPER UTILIZATION OF EXISTING PARKING FACILITIES: The Park has approximately 1025 parking spaces--largely unused except for special events. Several years ago the National Park Service expressed great interest in involvement in the Park. It was suggested that they could erect signage on the I-10 expressway advertising an exit on Orleans Avenue for parking and information facilities in Armstrong Park as the "GATEWAY TO NEW ORLEANS." At that time the Director envisioned that the Jean Lafitte National Historical Park would utilize the opportunity to have a central information facility and contribute to the building of a museum of African-American heritage in the Park. National Park Rangers could provide all kinds of information about the city and region, and public transportation would be convenient to all parts of the city.

The parking facility, with appropriate advertising and shuttle service, would relieve traffic problems in the French Quarter, expected as a result of the new aquarium and other riverfront developments. Additionally, this concession could generate as much as $8000 a day (1025 spaces @ $5/day and $3/night). Operating at 90% capacity it would gross $2,628,000 per year.

2. JAZZ COMPLEX (The Fire House, Perseverance Hall #4, Reimann House, Rebassa House, and the Kitchen Building): The Jazz Complex could be a paid admission facility housing a Jazz Museum, a bar and restaurant with performance space in the patio, educational and research facilities, and an "official" merchandising outlet. The Jazz Complex must be considered as the heart of Armstrong Park. Traditional New Orleans Jazz and dance could occur continuously in the central patio. Much of the original PROGRAM

PLAN FOR THE JAZZ COMPLEX, Phase 1 (produced by Al Rose, paid for by the City of New Orleans), can be utilized as a guide for developing this space. That proposal estimated no fewer than 400,000 paid admissions yearly grossing a minimum of $1,000,000 including other revenues from sale of food, drinks, and merchandise. Today this amount could be grossed on the sale of official merchandize alone.

3. THE TIVOLI GARDENS CULTURAL ARTS BAZAAR: there is already an area in the Park historically known as Tivoli Gardens where concession booths could be established, rotating on a weekly or monthly basis, which would offer and highlight local food, crafts, arts, and products. These could be highly profitable concessions for small business people and would also serve to advertise their permanent business locations in the city. This area could easily hold 50 such booths with rents from $100 to $250 per week, and generate as much as $650,000 per year. The format and presentation of this area would simulate that of the New Orleans Jazz & Heritage Fair, except that it would primarily feature New Orleans and south Louisiana products. Concession income could provide for the hiring of local brass marching bands for regular parades through the park. This attraction alone would draw large numbers of tourists and locals. This outside area would also be most appropriate for street musicians and folk entertainers of all sorts, who should be welcomed free of charge. This would also reduce the perception of street entertainers being a problem in the Quarter.

4. ROVING CONCESSIONS: the Park would become an ideal location for all sorts of concessions on wheels which can either re-create history, or take new directions: "Sam the Banana Man" (offering fresh bananas) and "Buglin' Sam the Waffle Man (offering fine waffles), for example, who were well known historical characters; a cart offering roasted buttered yams; a Lucky Dog Cart offering local "dogs"; a Zap Wagon offering local "chips"; an Omar the Pieman cart, offering his products; or carts offering fresh fruit drinks, snow balls, ice cream, photographs, fresh flowers, pralines, Mardi-Gras beads, or whatever.

5. EVENTS IN MUNICIPAL AUDITORIUM AND THE PERFORMING ARTS CENTER: the established facilities of the Municipal Auditorium and the Performing Arts Center would continue to serve the public they already serve, but should be more efficiently and professionally managed, especially in the catering of food and alcoholic beverages. Greater unified advertising of all the facilities at the Park, as well as sharply increased national attention, would be one byproduct of the increased usage of the Park as suggested here. Possibilities for increased booking of all the facilities for conventions and activities related to food, music, and entertainment, would greatly increase revenues. The Park would be gradually upgraded in such a way to make it more attractive for local events sponsored by organizations such

as La Fete, the Creole Fiesta Society, The Louisiana Federation of Music Clubs, the Society for Preservation and Encouragement of Barbershop Quartet Singing, etc. Rental of these two major spaces in the Park will contribute substantial income.

6. COMMERCIAL EVENTS USING SOME OR ALL PARK AREAS: there would be two sorts of events which might develop large income for the Park: The first would be relatively small commercial events which would not require closure of the Park to the public. The second would be large commercial events requiring paid admission or which might be closed to the general public. These instances would be infrequent, but would contribute extremely large income. Four or Five mega-events per year in the park might contribute as much as an additional million dollars toward the management budget.

7. FRIENDS OF LOUIS ARMSTRONG PARK OF NEW ORLEANS MUSIC AND CULTURAL HERITAGE: a support group working in the same manner as the Friends of Audubon Zoo could contribute greatly toward fundraising to encourage more rapid development.

RECAPITULATION AND OVERVIEW OF ONGOING ATTRACTIONS

The above start-up usage would generate initial income of more than $10,000,000 annually into the Park operating fund. When the Park is full all day long, 7 days a week, and has developed the national and international reputation consequent upon the above suggested usage, management will be besieged with increased commercial prospects. Louis Armstrong Park would quickly become a popular center for the presentation of New Orleans music, food, culture, and entertainment. There would be continuous live performance of authentic cultural arts of the City. Tourists and locals alike would be gratified. The following would be accomplished:

* The Park would again become a free and ideal location for traditional community activities such as picnics and traditional social and benevolent club parades and activities, and other cultural attractions inherent in the ethnic and cultural diversity of our city.

* Traditional parades could begin or end in the park, or be encouraged to pass "in review" through this area providing an opportunity for the city to highlight these events. The city could erect grandstands and officially "toast" the clubs, thanking them for their contribution to the preservation and maintenance of this city's jazz heritage. (Idea expanded in accompanying paper)

* Income from the Park could be utilized to support and highlight the activities of traditional public celebrations of the various ethnic communities in the city (parades, festivals, or whatever non-profit enterprises) throughout the city, and to

pay for police monitoring services required by the city to maintain order at these events--fees which are a heavy burden on the carriers of our culture at present.

* The Park would be an ideal solution to the French Quarter shop owners perceived "problem" with street musicians and performers, the majority of whom would naturally gravitate toward Armstrong Park, it being the center of New Orleans music and entertainment.

* The parking problem in the French Quarter would be greatly relieved.

* The Tivoli Gardens Bazaar with its concessions would be a highly popular attraction for the community surrounding the Park, as well as for tourists who would find it reminiscent of folk markets in the Caribbean, Central and South America, and Africa.

* The Jazz Complex would be an international attraction for the cultured tourist.

* The official presence of such entities as the New Orleans Music and Entertainment Association, The Jazz and Heritage Foundation, WWOZ 90.7 Community radio, the Jean Lafitte National Historical Park and Preserve, the Amistad Research Center, The William Ransom Hogan Jazz Archives, the Treme Birthright Society Development Corporation, the New Orleans Tourist and Convention Center, and others by "extension," would greatly serve the long term commercial interests of the City by allowing a unified, central facility for the coordination of information and knowledge pertaining to traditional and contemporary arts, culture, food, and entertainment in the City.

* WWOZ 90.7fm, already located in the Park, could satellite broadcast events from the Park on a regular basis. This would be a national advertising and promotional bonanza for the City.

* The Park could publish a monthly magazine/calendar (possibly titled Satchmo--meaning "satchel mouth") providing information about special music, food, entertainment, and cultural events in the city and river region. Since New Orleans is an entry point for many tourists coming to Louisiana, this publication/calendar could also contain information about community festivals and events all over the state. It could be put into hotel rooms and boarding houses, and distributed widely through subscription, sale, and other means.

* There could be a music school in the Treme Community Center building (the Louis Armstrong Memorial Music School) serving the community in a non-profit manner.

* Two stages could be quickly added to the facilities of the

Park: one large amphitheater(usually for paid admission), and one smaller, circular stage, covered and open on all sides for regular performance of New Orleans music--jazz, gospel, rhythm & Blues, etc.--free to the public, and paid for by Park concessions. Outstanding performance groups from around the world could also be presented regularly in order to nourish the local imagination.

* Seasonal cultural events and historical commemorative events, both national and local, such as black history month, Martin Luther King's birthday, birthdays of New Orleans "Hall of Fame" musicians, Mardi Gras Indian practices, and other events could be regularly celebrated in the Park.

* Many other ideas for use of the Park would be forthcoming.

With this kind of programming Louis Armstrong Park would quickly become the most popular location in New Orleans for locals and tourists alike. It would relieve much of the congestion in the French Quarter. We would finally have a Center for New Orleans music, culture, recreation, arts education, entertainment, and traditional community activities.

Such a Park would help bring about the following, much needed improvements:

1. Implement projects and ideas that will develop, organize, unify, improve, and enhance cultural arts, music, and entertainment enterprise in the City.
2. Establish a positive working relationship between the City administration and traditional cultural and social organizations which sponsor events, parades, and other activities featuring live music and performance arts.
3. Establish a positive working relationship between arts sponsors, arts organizations, the New Orleans business community, and educational institutions.
4. Promote and advertise New Orleans music, entertainment, and cultural arts locally, nationally, and internationally.
5. Raise the level of professionalism in music, arts, and entertainment through increased educational programming.
6. Promote New Orleans cultural heritage and music as a means for increasing tourist visitation to the City, and appreciation of our living heritage.
7. Provide outreach and information outlets for all organizations in the city involved in any way with cultural heritage, music, tourism, and related industries in the region.

GENERAL RECOMMENDATIONS AND COMMENTS

1. Park development and management should be controlled by a Public Commission--a department unto itself, not a sub-department of N.O.R.D.. Management should be by local professionals.

2. Great effort should be made to bring the surrounding community back into the Park. Present management policies make it extremely difficult for non-profit, community activities to occur in the Park. Events which are non-commercial in nature, or organized by non-profit groups or which are traditional community activities should not be obliged to provide their own insurance. Income from the Park itself should purchase needed insurance. Promoters of commercial events, on the other hand, should be required to obtain insurance.

3. While the design and purpose of the park is expressly to highlight the great diversity and quality of cultural heritage in New Orleans in general, it is only reasonable and fair that Armstrong Park should be dedicated foremostly to the preservation and encouragement of African-American culture in the city. Considering the history of Armstrong Park and the surrounding area (the whole area, including Congo Square, was the most significant area for traditional African-American cultural performance in north America), and the history of suppression and destruction of African-American culture in New Orleans over the past 200 years (see accompanying paper), the Afro-American community should be given controlling authority in the development of this facility and an opportunity ~~to~~ manage the effort to revive their own cultural heritage. Furthermore, because much of the area now occupied by Armstrong Park, and adjacent public facilities, was expropriated from the Treme community, a "Treme Commission" should have extraordinary representation in the management and development of the Park in order to rebuild their community.

Both Audubon Park and City Park are controlled, managed by, and serve the interests of the Anglo-American community and predominantly present the sports, entertainment, leisures, ambience, and cultural heritage of that community. As a result the vast majority of the use of these two public facilities (and their indirect social, cultural, and political benefits) accrue to the advantage of the established white community who have designed them to accommodate their exclusive traditional needs.

At the same time, music, food, cultural arts, and entertainment industries, which are based largely on the talents and energies of Afro-Americans in New Orleans, are sadly underdeveloped, not coherently presented or nurtured, and the primary economic benefits of these industries do not accrue to the interest of the people on whose talents they are based. Large numbers of our best musicians, entertainers and cultural artists, for example, are sadly underemployed and leaving the City in order to make a living elsewhere in their chosen fields.

4. All community cultural organizations throughout the city should be consulted as to how they would like to interact with such a Park. All their needs can be accommodated. The primary benefits from the presentation of this culture should flow directly into the various communities preserving this heritage. Properly done, this could bring about a great flowering period for cultural diversity in general, which would greatly enrich all

our lives, and bring about an unprecedented economic development in the city.
5. Architectural assistance is needed to develop plans for immediate improvements needed, such as designing restrooms, water fountains, better lighting, outdoor performance spaces (such as the amphitheater and the bandstand), and possibly to reconfigure some of the present Park areas, such as some of the lagoons, which are not functional, in order to allow a better usage of that space and less maintenance cost.
6. Special care should be taken to protect the residents of Treme from adverse commercial development consequent upon increasing land values.
7. There should normally be no entrance or permit fees for usage of the general areas of this facility.

NOTES ON INITIAL FINANCING:

LOCAL MONEY:
2/16/90 (Metro News, Times-Picayune). Joe Darby reported that Jefferson Parish donated $50,000 to the Audubon Park Zoo, $50,000 to the New Orleans Symphony, $43,000 to the U.S.F.&G golf tournament, $10,000 to the New Orleans Museum of Art, $10,000 to the New Orleans Opera. The Parishes could donate to the Park.
3/27/90 (Metro News, Times-Picayune) Ed Anderson, Capital bureau, reported that a state emergency panel approved a request for $120,000 to improve drainage on the greens at New Orleans' City Park's four golf courses. The State would donate to the Park.

FEDERAL MONEY:
7/12/90. U.S. Senator Bennett Johnston submitted a bill to Congress to authorize and direct the Secretary of the Interior to conduct a study of the feasibility of establishing a unit of the National Park System to interpret and commemorate the origins, development, and progression of Jazz in the United States, to be located in New Orleans. This is an integral part of what we propose to do anyway. Armstrong Park would be the ideal place to locate such a Park. Millions of dollars would be dedicated to such a project by the Federal government

These are just small examples of monies available if the City can be convinced to support the idea. Money is not the problem! Multi-ethnic cooperation and organization will bring about universal good-will and ample funding. Inauguration of this kind of City Park needs little more than a statement of commitment and active support by the city or Federal Government.

Sincerely,

Michael P. Smith

Michael P. Smith, Director
New Orleans Urban Folklife Society, Inc.
1210 Short St. New Orleans, La. 70118. PH:504/866-8940

METRO NEWS 8/31/89

Activists attack tourist plans for Armstrong

By BRUCE EGGLER
Staff writer

The Barthelemy administration's plan to turn Armstrong Park into a major tourist attraction came under attack this week by community leaders from the adjacent Treme neighborhood and other activists.

At a two-hour public hearing Tuesday night at City Hall, leaders of the Committee to Save Armstrong Park denounced the plan to redevelop the park along the lines of Copenhagen's Tivoli Gardens.

They said the plan would create a "totally Eurocentric park" that would be of no interest or value to blacks. They said the park should instead be developed as a showcase for African-American culture.

They criticized plans to build Italian, Latin American and other international restaurants but no African-American restaurant in the park.

They predicted that even if the project is developed, it will quickly prove a financial failure.

The administration called the hearing as part of its application for a federal loan to get the stalled project under way. The city is asking the Department of Housing and Urban Development for as much as $36 million.

Under the Tivoli plan, announced in 1987, as much as $50 million would be spent to build music clubs, ethnic restaurants, amusement rides, arcade games and other attractions in Armstrong Park, which covers several blocks of the Treme neighborhood razed in the early 1970s to create a cultural center.

While there has been discussion of participation by the operators of Tivoli Gardens, Tivoli officials expect the city to obtain most financing from other sources.

Efforts to find private money have been unsuccessful, so the city has turned to the state and federal governments.

Jerome P. Dickhaus, executive assistant to the mayor for economic development, conducted Tuesday's hearing. The only elected official on hand was City Councilman Mike Early, who listened to part of the proceedings.

Spokesmen for the project said it could create 2,000 jobs, many of which would go to Treme residents. But the critics said the jobs would mostly be low-paying and predicted that managerial positions would go to whites.

Carl Galmon, head of the Louisiana Committee Against Apartheid, said the Tivoli project would benefit the French Quarter and tourist interests, not Treme. "Tourism doesn't do anything for African-Americans," he said.

"Let the African-American community develop Armstrong Park and let the tourists have City Park," he said.

Randall Mitchell, a member of the Committee to Save Armstrong Park, said the park site is "a sacred religious area for African-Americans" and it would be wrong to turn it into an amusement area.

Badi Murphy, another committee member, said 1,500 people were displaced to clear the land turned into Armstrong Park. He said many were not properly compensated and were forced to move to other parts of the city. "Treme was severely traumatized" then, and its remaining residents are "frustrated and outraged" by plans for the Tivoli project, he said.

He said Armstrong Park should be a neighborhood park controlled by residents of Treme.

METRO NEWS 2/16/90 Thu T-P

Jeff donations to N.O. reveal officials' cultural differences

By JOE DARBY
West Bank bureau

The Jefferson Parish Council dipped into parish coffers Wednesday to come up with $357,200 in donations for cultural and recreational agencies, a yearly event that usually provokes sharp debate.

This year was no exception.

The councilmen were of two philosophies, one being that worthwhile agencies outside Jefferson should be helped because many Jeffersonians enjoy them, and the other being that charity should begin at home.

This year's donations include:

- Jefferson Performing Arts Society, $65,000.
- Audubon Park Zoo, New Orleans Symphony and Lafreniere Park Foundation, $50,000 each.
- USF&G golf tournament, $43,200.
- Jefferson Parish Historical Commission, $17,000.
- Metropolitan Battered Women's Program Inc., $12,000.
- New Orleans Museum of Art and New Orleans Opera Association, $10,000 each.
- Delta Festival Ballet and Jefferson Parish Community Band, $7,500 each.
- New Orleans City Park, Louisiana Nature Center, Special Children are Privileged, WYES-TV, WLAE-TV, East Bank Golden Agers and West Bank Golden Agers, $5,000 each.

The money is from the parish's general fund, which gets most of its revenue from sales taxes.

Councilman Ed Muniz complained that several amounts were changed from original recommendations made by a committee of the councilman's legislative aides.

He said the final version, submitted by Chairman Robert Evans, gave more to the zoo and symphony and less to Lafreniere Park than the aides had recommended.

Councilman Bob DeViney told Muniz the parish had agreed several years ago to give the zoo $50,000 annually to support specific exhibits.

Muniz said he objects to giving the New Orleans Symphony $50,000.

"I'm not trying to be parochial or anything, but charity should begin at home. I don't believe New Orleans has ever given the Jefferson Parish Symphony anything," he said.

He said that maybe the Jefferson Symphony, an arm of the Jefferson Performing Arts Society, should merge with the New Orleans Symphony.

Evans said many Jefferson residents patronize the New Orleans cultural attractions that are assisted by Jefferson and that the New Orleans Symphony performs special concerts throughout Jefferson Parish.

Muniz also questioned giving $43,200 to the USF&G tournament in Algiers. But DeViney said motels in West Jefferson benefit from the tournament, which attracts top golfers.

The council passed the proposal intact, which prompted Evans to say, "This is another blow for regional cooperation."

Muniz replied, "This is another blow for giving it all away."

City Park may get $120,000 for greens

T-P 3/27/91

By ED ANDERSON
Capital bureau

BATON ROUGE — City Park officials scored a hole in one Monday when a state emergency spending panel approved a request for $120,000 to improve drainage on the greens at the park's four golf courses.

The Interim Emergency Board's actions must be ratified by a mail ballot of the Legislature. The board handles requests for emergency spending between legislative sessions.

City Park Executive Director Beau L. Basich said the rains of November and December dumped 30 inches on the greens and two of the courses still have standing water.

Rep. Emile "Peppi" Bruneau, R-New Orleans, whose district includes City Park, said an 1896 state law declared the park a state agency.

Assistant Legislative Fiscal Officer Richard England said the park relies on self-generated money and usually breaks even each year. Sometimes, he said, there is a small surplus.

He said that if there is a surplus this year, the excess money should be used to reimburse the board, or City Park officials should consider a 10 percent surcharge on greens fees or golf cart rentals as a way to repay the board.

On another New Orleans project, the board approved $55,000 of an $80,000 request by the Sidney N. Collier Memorial Vocational-Technical Institute to help rebuild classrooms.

NEW ORLEANS' HIDDEN CARNIVAL
Traditional African-American Freedom Celebrations in Urban New Orleans

Carnival Culture
Second-Line Parades
Mardi Gras Indians

A work in progress

7/24/90

by

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NEW ORLEANS' HIDDEN CARNIVAL
Traditional African-American Freedom Celebrations in Urban New Orleans

Carnival is a relic of the ancient Roman Lupercalia, the Latin version of fertility and renewal rites celebrated in most societies. It is a season of harvest, song, dance, conspicuous consumption, conception, epiphanies, and lavish popular celebration of the accomplishments of labor and enterprise.

In Catholic context, this season of ritual celebration culminates in Mardi Gras (shrove tuesday), providing a grand climax before Lent, the consequent period of fasting, meditation, penance, atonement, reconciliation, confirmation, absolution, and rebirth--religious conventions by which one's animal nature is tamed and made acceptable (transfigured or rationalized) for human society.

The Greeks and Romans institutionalized carnival, which, some believe, "represented a number of days inserted at the end of the year to make the lunar calendar correspond to the solar. As such, they were outside of time and thus, outside law and custom. Wild public revelry was unleashed , and the participants wore masks said to represent the dead, who returned for a brief respite from the underworld."(1) During this celebration of disorder bourgeois standards were thoroughly repudiated.

After the fall of the Roman Empire these traditional celebrations were incorporated into Christianity and eventually took on added meanings as they were translated into local cultural contexts in the New World. In modern popular culture, Mardi Gras became the day on which society was turned topsy-turvy and probed to the core; this was a day to release and celebrate our vulgar, repressed, animal nature, to field new conceptions, to bring about new syntheses, to realize fantasies, to allow things to happen which would not happen at other times, a time of natural selection and fertilization, a time to "meet the devil" and gain worldly experience needed to develop religious consciousness.

For Africans, brought as slaves to the New World, Mardi Gras translated into a freedom celebration, a day to commemorate their own history and spirit, a day to be arrogant, to circumvent the authorities, to overturn the established order, and now and then to seek revenge. Inasmuch as slaves were obliged to conform to Catholic conceptions and mythologies, carnival was an especially appropriate vehicle for expressing their natural inclinations for abandonment, ritual transfiguration, renewal, and freedom.

Coinciding European, Creole, and African-Caribbean cultural traditions within New Orleans' particular carnival--traditions evolving from quite different mythologies--should be separated. For purposes of discussion these correspond roughly to the three-tiered (white, brown, and black) caste configuration of colonial and antebellum society. As caste gave way to economic class late in the last century, however, a bifurcated schema emerged separating the Anglo/French creole (predominantly white) from the

Afro-Caribbean creole (predominantly black) tradition.

The first, deriving primarily from Protestant and Latin/Catholic sources, benefited increasingly from official favor as the celebration developed into its modern form. During these years, especially after Reconstruction, Carnival accumulated elaborate features and intimate ties to the economic and political power structure of the city, and was generously financed and favored over all other public rituals. This "official" carnival is now presented as much for tourists as for internal ritual purpose. It has come to be a world symbol for New Orleans, and a tremendous economic resource for the city.

In contrast to "official" carnival, the Black counterpart remains submerged--undeveloped and enigmatic. It is primarily an internal, familial affair serving the spiritual needs of people whose lives have been stripped of their original cultural context. For these people--whose lives are now defined by realities granted by an "outside" society--Carnival still has a critical, organic, social "use" value. It is an important rite of intensification that local cultural memory has created out of the traumatic, chaotic haze of the African diaspora.

Obviously the "Black" component of today's carnival culture is much further removed from its source and season than the white component, and is circumscribed by an extremely oppressive urban environment. Many of its features are incomprehensible to visitors and indifferent natives, alike. Being ignored by the City, it is frequently assumed to be expendable or moribund.

But though less known, it may well be more important to the vitality of the city and more relevant to its future. Neglected and overlooked, it is rarely recognized as the spiritual fountainhead of what is, in fact, the urban majority's traditional heritage--a fundamental life force that continually revitalizes authentic African-American expressive arts and performance in the inner city, including New Orleans' unique, world renowned music.

The two carnival traditions (for convenience designated here as 'White" and "Black") have analogous interests and purposes. They contain all the same elements and objectives, despite disproportionate levels of public acknowledgement and approval. Both involve intricate patterns of social exchange, symbolic pageantry, sophisticated etiquette, and ritual pantomime.

Both traditions follow similar annual cycles. The primary "social season" though (from labor day until 12th Night), is particularly interconnected with carnival tradition. Debutantes are presented to "society;" the social and financial suitability of alliances, courtships and betrothals is determined; social, business, and political concerns are politely negotiated; and senior members of the groups jockey for power and recognition. Ultimately, for both groups, the events of the fall social season culminate in ritual carnival celebrations and "official" inaugurations which complete the social/cultural year.

Unfortunately, in Black society traditional cultural concerns are not involved with the economic fortunes of the City,

and Carnival culture is normally presented in ways and in venues not recognized as "legitimate" by Whites. Second-Line parades and Mardi Gras Indian "practices", for example, are little understood (and consequently feared) by the established authorities. As a result, Black carnival culture has languished in obscurity.

Black carnival is best understood in light of its history of suppression and denial. Its stature has been weakened by exclusion from the mainstream economy; its growth stunted by neglect, lack of official support, and even institutionalized oppression. The city, for example, extends special relief from municipal fees to carnival parades staged between Twelfth Night and Lent (the white parade season). No favor is accorded analogous Black groups, who early on were forced to conduct their carnival rituals outside the "official" season. The Black groups now parade mainly during the fall and are required to pay exorbitant fees, upwards of $4800 per parade, for police monitoring services required by the city--services granted free to clubs parading during the "official" Carnival season. City administrators now maintain that since Mardi Gras is an economic resource for the city it should, in return, be granted this special relief. They don't consider the fact that the cultural celebrations of Black society had been segregated and suppressed, and never allowed any opportunity to develop into a larger resource.

Louis Armstrong provides a colorful, telling, moving description of a traditional Black society parade: (ca. 1920)

> All the big, well known Social aid and Pleasure Clubs turned out for the last big parade I saw in New Orleans. They all tried to outdo each other and they certainly looked swell. Among the clubs represented were The Bulls, The Hobgoblins, The Zulus, The Tammanys, The Young Men Twenties (Zutty Singleton's club), The Merry-Go-Rounds, The Deweys, The Tulane Club, The Young Men Vidalias, The Money Wasters, The Jolly Boys, The Turtles, The Original Swells, The San Jacintos, The Autocrats, The Frans Sa Mee Club, The Cooperatives, The Economies, The Odd Fellows, The Masons, The Knights of Pythias (my lodge), and The Diamond Swells from out in the Irish Channel....All the members wore full dress uniforms and with those beautiful silk ribbons streaming from their shoulders they were a magnificent sight. At the head of the parade rode the aides, in full dress suits and mounted on fine horses with ribbons around their heads. The brass band followed, shouting a hot swing march as everyone jumped for joy. The members of the club marched behind the band [each club had a band] wearing white felt hats, white silk shirts (the very best silk) and mohair trousers....When all the clubs paraded it took nearly all day to see them pass, but one never got tired watching. (4)

The city's media definitively revealed its mean chauvinism in failing to recognize regular events such as the one described above. How such a display, with as many bands and clubs parading as Armstrong recalled, could have escaped official notice, raises obvious questions. It seems the vibrant street theater drew notice only when it resulted in some "disturbance of the white population," as noted by the New Orleans Picayune, January 12, 1890:

> About 3:30 O'clock Sunday afternoon in the fourth district a small-sized riot took place between a crowd of negroes and whites, during which rocks, bricks and clubs were freely used and several persons were slightly injured.
>
> It appears that a colored procession headed by the Onward Brass Band was marching out Washington street. They intended serenading a colored woman, Mrs. Johnson, mother of one of the members. The usual crowd of negroes who follow parades of this kind were on hand in force and took charge of the sidewalk as is their custom.
>
> The procession reached the corner of Magazine and Washington ...when the negroes on the sidewalk were attacked by a force of young white men, who pelted them with rocks, etc. This was a signal for a general battle on all sides. The entire neighborhood turned out and men, women and children were seen running from all directions to escape the flying rocks and brickbats. The greatest excitement prevailed and several people made their appearance with shotguns.
>
> The paraders and the members of the band also took a hand in the row, which lasted until reaching the corner of Magazine and Washington streets... (5)

The contrast between these two accounts is striking. The burden under which black social organizations strained to maintain their cultural traditions is manifest. The customary exclusion of non-whites from the proper carnival season and from the mass media has now fossilized into institutionalized practice. It is little wonder that one face of Mardi Gras is obscure, while the other charms the world.

The parades and other music celebrations now presented by various Social and Benevolent clubs on sunday afternoons from Labor Day until mid-December, and on numerous other occasions during the spring, though little known outside the Black community, constitute the most spectacular manifestation of carnival in New Orleans. Essentially, though segregated, they replicate the parade functions of White social clubs from Twelfth Night through Mardi Gras, and the St. Patrick's and St. Joseph's parades of the Irish and Italian social clubs during Lent.

In recent years, aside from the pressures imposed by racism and neglect, the Social and benevolent organizations which

sponsor much of the traditional music in the Black community have been heavily impacted by the economy, dwindling membership, and general loss of interest as Blacks are gradually educated out of their heritage; Black culture, of course, has been consistently neglected in the school system and in the mass media--even in areas where Blacks comprise more than 50% of the population.

To make matters even more inequitable, the City of New Orleans and its suburbs have long used large amounts of public money to provide extensive support to institutions which present the music and culture of the elite White society, performed in connection with their traditional social functions--such as the symphony and ballet. Black society's music--traditional and contemporary Jazz, Rhythm 'N' Blues, brass marching bands, etc.--performed in traditional cultural context, is given no public support except in cases where its performance can be extracted from its natural cultural environment to serve the commercial interest or pleasure of the dominant society. Furthermore, wherever Black society's music was presented in such a way that financial or social benefits might accrue to, or turn around in the community, it was critically assessed by the city in the form of a burdensome "amusement tax." In reality, The financial and racist burdens under which the Black communities maintain their cultural institutions are indeed extraordinary.

As a result, relatively little of the cultural activity and music described by Armstrong and others (activity unique in the UNited States) remains. Fortunately, despite this history of insensitive repression, exclusion, and chilling neglect, New Orleans still retains the most important and significant example in North America of a living, traditional African-American music culture which continues to serve a vital function in the community.

Second-Line Parades, Freedom Celebrations, and New Orleans Jazz

Public celebrations in New Orleans have always featured brass marching bands and a broad range of street performers consisting of the Social Club sponsoring the parade, family, and friends who followed and/or accompanied the parade. The "First-Line," so to speak, made the music; the "Second-Line" defined the music and made the statement. "Second-Line" parades in the Black community, as might be expected, are usually considered "freedom marches."

Much of this parade tradition has antecedents rooted in both African experience and the popular cultures of Latin Europe. Brass band parades developed early in the Afro-American community in New Orleans and were closely associated with freedom and ethnic independence--popular aspirations stimulated by Emancipation and Reconstruction.

Marching bands were integral to military movement and occupation rituals, and thus were always associated with strength and dominance, or political activism. One would not undertake a march of any duration or importance without some form of marching music. Organizations on the march, for whatever mission, utilized

drums and other traditional instruments to keep the pace and harmonize the spirit. Furthermore, the labors of the march, like the labors of the field, were mitigated by the performance of music.

As pointed out by Schafer & Allen in their book, Brass Bands & New Orleans Jazz:

> The excitement and social change accompanying Reconstruction nourished the black brass-band tradition... The stimulus of emancipation, the prolonged presence of Federal troops and military bands in the city, the promise of social and political equality for black people contributed to the style and content of the music. Much like the spirituals and jubilees of slavery times, this band music was born of an intense, emotionally charged desire for freedom and recognition. Its militancy is not of the battlefield or of the church, but of the political arena; and it reflects the great expectations of black people in the years following their official release from bondage.(7)

Louis Armstrong recalled the brass band parades of his earliest years, shortly after the turn of the century:

> To watch those clubs parade was an irresistible and absolutely unique experience.... I had spent my life in New Orleans, but every time one of those clubs paraded I would second-line them all day long. By carrying the cornet for Joe Oliver or Bunk Johnson I would get enough to eat to hold me until the parade was over.(8)

Armstrong also commented: "The fact that I belonged to the best brass band in town put me in touch with all the top musicians..."(9) It is clear how and where Louis Armstrong learned his music. Few are the traditional jazz greats, in fact, who did not begin their careers in the streets playing for the Second-Line parades. Buddy Bolden, Sidney Bechet, Edward "Kid" Ory, Freddie Keppard, "Jelly Roll" Morton, Oscar "Papa" Celestin, "Big Eye Louis" Nelson, and many more reported their involvement in and early influence by the Second-Line tradition.

The sensational annual parades that continue today are a key component of the very distinctive evolution of local jazz.(10) These parades highlight the city's "other carnival" and demonstrate the authentic, living character of New Orleans' Black heritage, and the continuing quest for freedom.

Mardi Gras Indians and New Orleans Jazz

Perhaps the oldest and most spectacular Second-Line parades in New Orleans are those of organizations now known as "Mardi Gras Indians." We don't know if the first "sightings" of these groups were really Native Americans, or others masking as Indians for any of a variety of ceremonial/carnival purposes.

Nevertheless, the term (and the tradition) persisted, and in contemporary New Orleans has come to refer to Black fraternal organizations, and their supporters, who parade the back streets of the city on Mardi Gras, among other times, dressed in elaborate Afro-Indian costumes, and paced by Africanesque percussion groups.

This African/native Indian combination is quite common throughout the hemispheric carnival complex, and dates from the earliest colonization of the islands and rimlands of the Caribbean sea and Brazil.(11) The hybrid tradition is found mainly in or near major port cities, and follows a distinctive pattern that serves to preserve African music, dance, dress art, and spiritual practices/traditions. It represents a merger with, and honoring of, the primary allies Africans encountered in the New World. This practice is thought to represent a continuation of cultural traditions in pre-colonial Africa which dictate that when a people, away from home, encounter another people who are friendly, they honor them by creating a ceremonial costume, on some festive occasion, which combines artistic elements of both their cultures--signifying "a joining" or "brotherhood."

Afro-Indian festive arts and organizations appear in many locales throughout Central and South America. A gang in Trinidad shared the name "Red, white, and Blues" with an early twentieth-century gang in New Orleans. The escolas de samba (samba schools) of rural Bahia in the Brazilian Nordeste, the Haitian Rara celebration, the Jonkonnu celebration in the West Indies, the Rumberos and Abaqua groups in the Cuban Ports, as well as some of the Cuban Cabildo groups, all share with the Mardi Gras Indians, a pattern of common features, variations on which may also be seen in Maya Deren's documentary film dealing with Voodoo in Haiti (12). All share roots in the tribal music and culture of West Africa, such as the Mokolo and Jola dances, the Mandingo "Jambabongo" and Aku groups, and Fula processions, for example, described by Sam Charters in 1974 in Banjul, Gambia: (45)

> ... they were singing short, chant-like melodies in time with the drum beat. In the center of the group was a grotesquely dressed spirit figure. It was another boy, but he wore a wildly flapping headdress of cloth and painted wood, and his body was covered with a fantastic animal costume. Red stripes were painted over black cloth and ribbons streamed down from all sides of it.... Hands were raised over heads with sticks that clanged on boxes or tin cans, or other sticks. Tambourines were shaking in the air, the skin heads torn, the metal flanges bent and misshapen. In the center of each group, close to the costumed spirit, was a perspiring drummer carrying the biggest drum, sometimes just a painted wooden box held around his neck with a knotted length of clothesline. On it he pounded out a steady rhythm for the others....
>
> What was I seeing? Where had I seen it before? It

was in New Orleans, on a Mardi Gras morning in the early 1950's. (45)

This was in fact a traditional activity during the annual Gambian Independence Day celebrations (from the English).

Blacks and Indians shared a collective interest in the struggle against European control, together with a similar world view, and a common interest in ceremonial arts, masking, and seasonal renewal. It is no mystery why their friendship spawned a unique cultural synthesis, commemorated by the diffusion and variety of Afro-Indian art throughout the New World.

Drawings by A. Debatz suggest the merging of African and native Indian cultures in Louisiana as early as 1735.(23) In 1781 the Spanish Governor forbade "masking, the wearing of feathers, gathering at local taverns, and public dancing by negroes" during the carnival season, hinting at what may have been the precursors of "Indian" gangs.(24) Already by then it seems, the collective public fetes of the Afro-Indian-Creole population had developed sufficiently to pose a problem of public order (as perceived by whites).

Africans and Indians in Louisiana shared a common aversion to White control, a generic world view, a mutual interest in ceremonial arts and seasonal renewal celebrations. They lived together and played together. Their marketplaces, away from the plantations, often combined and were graced by distinctive music, dance, games, food, healthways, dress styles, and social intercourse. All kinds of African and Indian market activities infused the "Plaine Congo"--a wild area beyond the city ramparts stretching from Gentilly and the lakeshore through Bayou St. John to Metairie Ridge. There, during early Colonial times, Africans of varying geographic origins, along with local Indians, gathered on Sunday afternoons and evenings in various locations to recreate Africa and regenerate their native heritage. This area is now established in history as the most historically significant site of African cultural performance in North America.

It is likely that groups of slaves, en route from the surrounding plantations to various meeting places and markets in the plaine Congo and on the levee of the Mississippi during the early years of the City constituted the original form of the now famous New Orleans "Second-Line." Leaving their arduous labors behind, their spirits doubtless soared. Carrying drums and other traditional instruments (which automatically picked up the beat of the march) they could not have resisted the urge to harmonize the noise, to warm-up, to use the power inherent in music to "possess" the marshes and levees, to sing and dance and celebrate their freedom as they made their way toward places of cultural and tribal reunion.

In later times, the cultural descendants of these people, including "Mardi Gras Indians" and other "Second-Line" clubs have done much the same, expressing their heritage and celebrating their aspirations for freedom through music and dance.

The great influx of Haitian refugees who entered the city via Cuba in 1809-10 brought with it many ideas and customs which certainly found expression here.(25) For example the New Orleans Daily Picayune reported on April 2, 1839:

> LOAFING INDIANS.--A party of Choctaws are pow-wowing, hooting and dancing about our streets, entering every man's house, and by their noise and dancing levying a direct contribution from all whose premises they encroach upon. Their system of begging is decidedly independent: they ask for nothing, but make such a confounded fuss and racket that any one will pay them in order to get rid of their outrageous noise.(26)

This sort of performance was common to both Haiti and Trinidad. The hapless observer was confused at best, since these were not likely the kind of "Indians" he supposed. Such customs also were not unlike Christmas mumming in Europe and the West Indies or the "carnival practices" of black Creoles in rural Louisiana.(27)

Dramatic changes in the appearance of some "Second-Line" organizations occurred during the 1880's, at the height of a cultural fermentation in the city that ran the course of a half a century between the Civil War and World War I. In that period the city was the locus of many competing influences, particularly cultural and musical ones, that streamed in from Europe, the Northeast, Spain and Italy via Cuba, Europe via Mexico, and even from the American Plains.

Of particular interest is the Buffalo Bill Wild West Show, whose effects on black spectators are just now being researched. In 1884-1885 the Wild West Show wintered in New Orleans and performed regularly, over a four month period, before large crowds in a popular black recreation area known as Oakland Park and Riding Stables (now the New Orleans Country Club). The Wild West Show depicted, among other things, the "manifest destiny" of Anglo-Saxon culture. It graphically represented the defeat of the plains Indians, already a mythic people among blacks. Doubtless, blacks who attended this show sympathized with the Indians rather than with Buffalo Bill, and departed the show greatly disturbed, identifying with the Indians' struggle against genocide.

Blacks and Indians fraternized and worked together in this show. The Indians, by the very implication of their role in the pageant, were thrown into sympathetic contact with the black society during all those months. According to the Buffalo Bill Museum in Cody Wyoming some fifty to sixty Plains Indians, including four chiefs, were likely on the streets in New Orleans in their native dress during Mardi Gras of 1885, and according to the oral tradition of the present-day Indian gangs, some Afro-New Orleaneans joined with them to mask as Indians on that occasion. Indeed, according to most accounts, the oral history of the modern Mardi Gras Indian groups begins in that year, the first tribe calling itself the "Creole Wild West."(42)

Buffalo Bill's Wild West Show, though, was not a lone spectacle of its type. A number of other travelling "Wild West" shows visited the city during the late nineteenth century, and early twentieth century, among which were "The Hagenbeck Wallace Creole Wild West Show," the "101 Travelling Wild West Show" from the "101 Ranch" in Oklahoma, an "African Wild West Show," which is said to have played to large audiences in the Gentilly area (38), and others. Among other Mardi Gras Indian gangs in New Orleans, which developed during this period, were the "101 Wild West" gang, and the 104's gang. Thus a connection between these travelling shows and some gangs in the city seems apparent.(44) Blacks worked in nearly all of the "Wild West" shows touring during that era. The contents and effects of shows which visited New Orleans require further study, particularly regarding their interaction with working class blacks.

The 101 Wild West Show, typical of these shows, had a full compliment of Black cowboys, and various admixtures of black, white, and Seminole/Cherokee Indians which had resulted from large numbers of rural blacks going West, many via New Orleans, after the Civil War. Hundreds of freed slaves had been induced to join the U.S. 9th Calvary Regiment (the "Buffalo Soldiers") and were shipped West to fight the Indians. Many of these soldiers eventually returned to New Orleans (some, probably, in the various "Wild West" shows) with hardened perceptions of what might be expected from the White man. Furthermore, the "manifest destiny" of Whites to dominate the world, their dedication to the genocide of Blacks and Indians, was dramatically emphasized by the various "Wild West" shows--grandiose portrayals of White supremacy which resonated chillingly down through the generations among Blacks as whites re-established their preeminence, exercising exclusive authority in pursuit of a predominantly ethnocentric vision.

Since that period, most black underclass urban neighborhoods in New Orleans have birthed and harbored numerous Second-Line clubs of the "Mardi Gras Indian" variety. The Yellow Pocahontas Hunters, the Red-white-and Blues, the White Eagles, the Wild Squatoolas, the Golden Blades, the Melody Rainbows, the Cheyenne Hunters, the Creole Oceolas, the Golden Star Hunters, the White Cloud Hunters, the Wild Magnolias, and the Wild Tchoupitoulas, are just a few among many. These clubs remain steadfastly independent and militantly preserve African music and folkways.

Considerable cultural cross-fertilization, or reinforcement of African heritages, occurred among the Latin American and Caribbean rim port cities during centuries of seafaring and trade. From field work in Cuba I learned that a continuous carrying trade once linked Santiago, Matanzas, Havana, and New Orleans. Cuba is now recognized as the principal music "crossroads" of the New World. (43) Members of the Rumberos groups (mostly seamen) I spoke with in Matanzas in 1984 had visited New Orleans and attended Mardi Gras Indian "practices" in the early twentieth century. Many local "Indians" were seamen as well, and aware of similar cultures elsewhere in the Americas.

Second-Line parades I saw in Santiago de Cuba were strikingly similar to those of New Orleans, and the music of the Rhumberos groups very similar to that of the Mardi Gras Indians. All these organizations share a common mission to preserve African folkways and music.

Today Mardi Gras Indian groups in New Orleans consult a wide range of published materials for costume ideas and innovations. Some look to African styles, recognizing their legitimate heritage. The creation of a "new suit" (ceremonial dress) normally takes a full year from conception to completion, and may cost thousands of dollars. The design, sewing, and beadwork of the better suits involve many hours of tedious daily handiwork throughout most of the year. Generally regarded as one of the most significant examples of Afro-American folk art in North America, the costumes are dismantled and redesigned yearly. The finest versions are now ardently sought after by collectors and museums; their value in the art market is escalating rapidly.

The Mardi Gras Indian gangs of New Orleans endure as an archetype of traditional Black social/cultural organizations or Second-Line clubs. Organized around an annual cycle, with distinctive social and cultural activity during the fall, the gangs gather on Sunday evenings at various neighborhood taverns to carry on their music and social traditions. These "practices" culminate in public celebration on Mardi Gras, when the various gangs explode onto the streets "rocking and rolling" their way through the urban neighborhoods like the small colonial armies or occupying forces they recall--all the while decked out in brilliant Afro-Indian raiment. A central corps of musicians plays all manner of drums and musical instruments, providing spiritual energy for the march. "Spy-Boys", "Flags", "Wild Men" and other enchanters in the gangs speak in tongues known only to themselves. Various other individuals recite ancient chants in which traditional creole nomenclature may often be discerned.

Mardi Gras Indian gangs pass the day methodically chasing down other, rival groups--some friendly, others hostile--recalling ritual displays and warrior trials of early colonial Africa and Indo-America. Their song and dance, both in their "practices" and in the streets during Mardi Gras and other times, codify their collective history in a way that recalls African modes and spirit, revealing a unique cultural sensibility in their pattern of response to trials and conflicts in the New World.

Though today's "Indians" are best known for their fabulous costumes, their more significant contribution is probably to the world of music. Not only do they preserve sounds current centuries ago, and now known only to a few, but they produce through pure, natural vocals and traditional drumming, the most African-sounding music heard on this continent; music that, while acquiring a touch of the contemporary, sounds much the way it did in the ante-bellum Congo Square--raw, wild, and hard rocking.

In the late nineteenth century, African drumming traditions and music concepts preserved within these gangs combined with the

brass band's organizational form and instrumentation, to produce early varieties of jazz. Today there are extensive connections and cross memberships between the Indian gangs and brass marching bands; many traditional jazz drummers were members of, or closely associated with, the Indian gangs. At any traditional Second-Line parade or jazz funeral, various Indian gang members will be seen backing up the brass marching band, clustered closely behind the drummers, with all manner of percussive instruments. This is a creative combination which has barely changed over the centuries.

The beat and lyrics of the gangs, beyond their contribution to the development of jazz, inspired the music of Jelly Roll Morton, Smiley Lewis, Sugarboy Crawford, Guitar Slim, Professor Longhair, James Booker, Mac Rebenack, Fats domino, the Meters, the Neville Brothers, and countless others. If we probe the memory of almost any New Orleans musician--whether jazz, blues, R&B, Rock'N'Roll, or Rap--discussion always leads to the Second-Line parades, the jazz funerals, the neighborhood live-music clubs, vernacular churches, and ultimately to the Mardi Gras Indian gangs, who "keep the beat." These are the five basic elements of New Orleans music.

New Orleans might consider itself fortunate at this point that it is in a position to make the best of the vagaries of history. Segregation of Black culture has brought about a whole new season of celebration and cultural activity that might easily be incorporated into the economy of the community and the city.

Almost every sunday all fall, and much of the spring, Black social organizations in New Orleans continue to present spectacular Second-Line parades with traditional New Orleans music and dance which, if properly highlighted and made appropriately accessible, would fulfill the grandest expectations of visitors seeking contact with authentic African-American cultural heritage and music. Rather than being considered a nuisance by the city these celebrations, properly recognized and nurtured, might become major economic resources for the communities presenting them, having far greater impact on the economy of New Orleans than either the Jazz Festival or the "official" Mardi Gras.

More important than economic benefits which might be realized through proper recognition and support of this heritage are other, even more profound profits. The streets and public spaces of urban neighborhoods are the "cultural wetlands" of the city. The Second-Line parades and other traditional activity in the neighborhoods constitute the organic cultural environment out of which the vast majority of New Orleans music is born and nurtured. These are the natural "hatcheries" of the city's indigenous music, and the natural foundation of any meaningful music industry. Furthermore, they define the city's uniqueness and constitute the basic life support system of the urban Black community.

Without benefit of this natural ecological system, and as long as native performers are forced to leave the city in order to make a living, the authentic music culture of the city will

continue to disappear. Inevitably it will be replaced by a mainstream commercial product imported to serve the limited interests of entrepreneurs who package and present music as a business. In the process, New Orleans' world-renowned, living music culture, and the phenomenal variety and quality of music which results, will be lost; New Orleans will have squandered an easy opportunity to create a major new economy, and to correct some of the evils and inequities which remain from centuries of prejudice against, and oppression of, African-American culture. Enlightened travelers, musicians, and lovers of authentic New Orleans music from all over the world will condemn this eventuality as the tragic effects of shortsighted planning (protecting vested interests) and continuing racism.

New Orleans is renowned the world over for its cultural diversity, ethnic cuisine, and traditional music, yet tourists, conventioneers, and travelers visiting the city often search in vain for authentic examples of these legendary attractions. If New Orleans could protect, encourage, and make accessible the stylistic and cultural variety that makes life there unique the city might easily become the "Mecca" for cultural heritage tourism in North America--especially Black cultural heritage tourism.

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